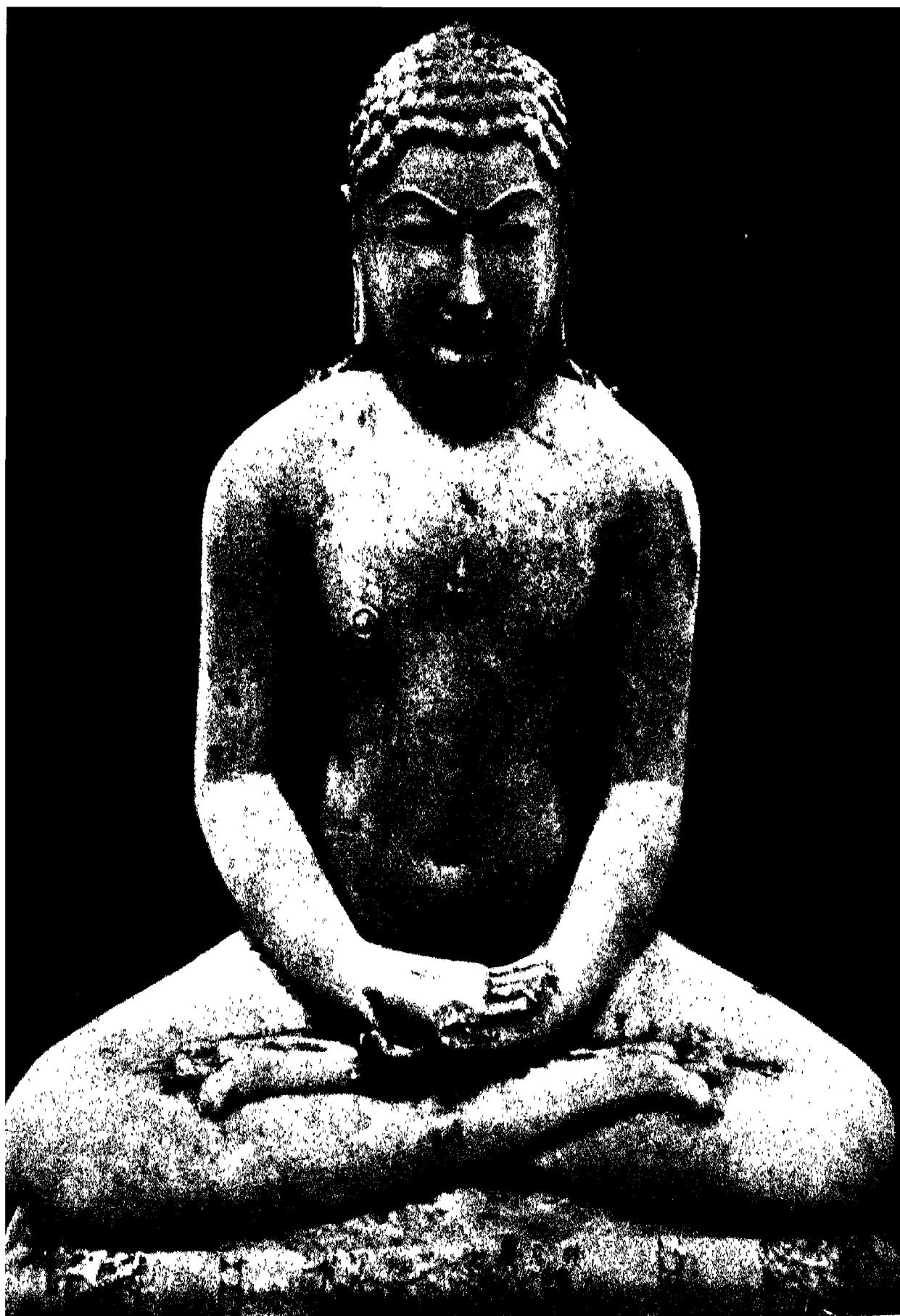
JAINA ART
AND
ARCHITECTURE

Volume II

Ujjain, Madhya Pradesh A TĪRTHAṄKARA Eleventh century

JAINA ART
AND
ARCHITECTURE

Published on the Occasion of the 2500th Nirvana Anniversary of Tirthankara Mahavira

EDITED BY

A. GHOSH

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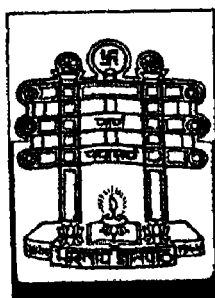
IN THREE VOLUMES

VOLUME II

BHARATIYA JNANPITH

NEW DELHI

EDITORIAL NOTE

After over four months of the release of the first volume of this work it has been possible to release this second volume. If things go on as planned, the third and last volume will be published after a much shorter gap.

The scheme of the work was explained in full on pp. 9 to 10 of volume I. The present volume adheres to the scheme with the exceptions that (1) in part V (Monuments and Sculpture A.D. 1000 to 1300) the Deccan and South India have been combined in chapter 24 (as was pointed out on p. 10, the regional bounds are not always easy to observe), and (2) in Part VI (Monuments and Sculpture A.D. 1300 to 1800) there is no chapter on south India, the material thereon having been incorporated in chapter 24 (the reasons for this are fully explained by Dr R. Champakalakshmi in a note below, pp. 324-26, which she prepared at my request). The regional and chronological lines being somewhat faint, there is understandable overlap in chapters 18, 19, 24 and 29.

The present volume ends with chapter 30 (Mural Paintings). Part VII, to which this chapter belongs, will be concluded in the next volume, which will, in addition, contain part VIII (Epigraphic and Numismatic Sources), part IX (Canons and Symbolism of Iconography and Architecture) and part X (Art-objects in Museums).

*   *   *

On p. 7 above, I stated that this is no vestige of Jaina antiquities outside India. As if to modify this statement, the following have since been brought to our notice. Shri M. C. Joshi has republished below, p. 254, a bronze Tīrthaṅkara found in north-east Bulgaria, which must have anciently found its way abroad as an object of personal worship of some Jaina devotee. Equally, if not more, interesting is a marble (headless) standing Tīrthaṅkara in Afghanistan, kindly reported by my friend Dr Klaus Fischer of the Seminar for Oriental Art-history, University of Bonn, who also sent its photograph, reproduced

here in lines (fig. X), and a note on it.[1] Stylistically the sculpture is of early medieval date, but its original provenance is not known; being in marble, it may be of west-Indian extraction, but marble is used in Afghan monuments as well.

On p. 11, n. 1 above, I said that the Dhārāśiva (Dharasinva) caves near Osmanabad, Maharashtra, were likely to have been originally Buddhist, later

FIG. X. Karez-Emir (Afghanistan): a Tīrthaṅkara

on used by the Jainas, This has led to some objection, and the matter requires reconsideration. Of late Dhavalikar and Mirashi have examined the question; the former maintains the Buddhist origin of the caves,[2] and the latter disputes it.[3] We need not concern ourselves here with the stories connected with caves which are related in some Jaina texts and on which both have heavily relied;

[1] In the note Dr Fischer says that the photograph was taken at Karez-Emir at Kabul, where the King of Afghanistan had constructed new buildings and embellished them with sculptures from royal collections. According to the information supplied to Dr Fischer by Professor Daniel Schlumberger, the piece was bought in Ghazni in April 1955 from an antique shop. Dr Fischer has also drawn attention to two other Jaina objects found beyond the Indo-Pakistan border. One is a marble Tīrthaṅkara bought at the famous Buddhist site of Bamiyan in Afghanistan (Klaus Fischer in *Voice of Ahiṁsā*, 1956, nos. 3-4), and the other is the painting of a Jaina ascetic in the caves in the Turfan oasis in Eastern Turkestan (A. von Le Coq, *Die Buddhistische Spätantike*, III, plate 4; E. Waldschmidt, *Gandhara-Kutsche-Turfan*, Leipzig, 1925, plate 43 b).

[2] M. K. Dhavalikar in *Journal of the Asiatic Society of Bombay*, XXXIX-XL, 1964-65, pp. 183-90, and in *Journal of Indian History*, XLVI, 1968, pp. 405-12.

[3] V. V. Mirashi in *Journal of Indian History*, LI, 1973, pp. 315-27.

the crucial point should be the iconographic features, which have not been fully scrutinized by either, of the rock-cut sculpture installed in the shrine of Cave 2. The sculpture represents a figure seated in *dhyāna-mudrā* under a canopy of a seven(?)-hooded serpent; below is a pedestal on which are carved two deer, one on either side of a defaced object, evidently a wheel. If the sculpture is of Buddha, the serpent-hooded canopy would indicate that it represents the Nāga-Mucalinda episode of Buddha's life, in which case the deer-and-wheel symbol would be inappropriate, as that (Mṛgadāva) symbol is mostly, if not invariably, confined only to the Buddha figures in *dharma-cakra-pravartana-mudrā.* On the other hand, the deer-and-wheel symbol is not at all incompatible with Jina images, on the pedestals of which it occurs not infrequently,[4] the early known examples being a bronze piece from Akota and a stone sculpture from Idar, both datable to *circa* 600.[5] The fact that the Dhārāśiva cave has a plan identical with that of the Vākāṭaka caves of Ajanta need not be emphasized, as it has been again and again pointed out that Indian architectural forms do not generally differ from denomination to denomination. I therefore correct what I previously said about the affiliation of the caves.

* * *

My friends who extended their kind help in the bringing out of this work have been mentioned on pp. 12-13 above. To them I gratefully renew my thanks and look forward to their continued co-operation.

April 5, 1975 A. GHOSH

[4] Cf. above, p. 4.

[5] Information kindly supplied in personal correspondence by Dr U.P. Shah, who adds : 'In most cases prior to the sixth century, if the wheel has two deer the image would probably represent Śāntinātha, whose cognizance is the deer.'

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The source, which also holds the copyright, of each illustration (photograph or line-drawing) is indicated against it within brackets. Some photographs of objects in museum were received from some source other than the respective museum. In such cases both that source and the museum are the copyright-holders.

The following abbreviations have been used in this list : ASI (=Archaeological Survey of India); NM (=National Museum, New Delhi); PWM (=Prince of Wales Museum, Bombay).

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CHAPTER 19

SOUTH INDIA

POPULARITY OF JAINISM

THE PERIOD BETWEEN 600 AND 1000 WITNESSED AN ACTIVE BUILD-UP OF Jaina institutions, great and small, in the south as in the Deccan, simultaneously with the rise of Śaiva and Vaiṣṇava institutions and their temples, in spite of sectarian antagonism that started in the Tamil country with the advent of the Śaiva and Vaiṣṇava saints—the Nāyanmārs and Āḻvārs. The Jainas were widespread, and that almost every village had a considerable Jaina population is attested by the ruins, other extant antiquities and references to Jaina temples and institutions of endowments to them in the hundreds of inscriptions in Tamil, Telugu and Kannada. It is only after 1000, particularly after the conversion of Hoysaḷa Viṣṇuvardhana from Jainism to Vaiṣṇavism by Rāmānuja and the growth and rise of the Liṅgāyat Śaivism, that Jainism weakened in the Kannada and adjoining Telugu areas.

ROCK-CUT TEMPLES IN TAMIL NADU

Rock-cut Jaina cave-temples in the Tamil country date from the seventh century. They are usually found in the hills which had been earlier occupied by the Jaina ascetics as early as the second century B.C.[1] and some of which continued to be important Jaina centres till late medieval times. There are also quite a few instances of their conversion into Śaiva and Vaiṣṇava centres.

With commodious caverns with shrines and cells built of brick and mortar, many of these hill-establishments formed important centres of monasteries and nunneries. It is in such places that the Pallavas and Pāṇḍyas excavated their numerous rock-cut temples, some of which were originally Jaina but were later converted into Brāhmaṇical centres.

Because of the lesser tractability of the stone available in these parts (granite, gneiss, charnokite, etc.) and hence of the differences in the

[[1] See above, chapter 9.—Editor.]

technique of cutting and the labour and time involved, these *layanas* or cave-temples are of modest proportions and of the simple *maṇḍapa*-type. They consist essentially of a rectangular *maṇḍapa* with a façade of pillars and pilasters, short, massive and plain, except for carving and decoration in low bas-relief, and with a shrine cut into the rear wall behind or into the lateral walls. The *maṇḍapa* is often differentiated into front and rear portions by an inner row of pillars or, in their absence, by a difference in the floor- and ceiling-levels. The number of rear shrines may exceed one—sometimes it may be three, five or seven in a row. The shrine-front is often projected into the *maṇḍapa* and has usually all the features of a southern *vimāna*.

The earliest known cave-temple of original Jaina dedication is the one at Malaiyadikkurichi in Tirunelveli District, subsequently converted into a Śiva temple. This cave-temple is of the usual *maṇḍapa*-type and has a façade of two pillars and pilasters, with simple ornamental carvings such as medallions with human, animal and bird motifs in the centre. The human figures are apparently Jaina. Besides, there are other sculptures representing Jaina figures, wholly or partially erased at the time of the conversion of the cave into a Śaiva one. One of these sculptures has faint lines representing a four-armed divine rider on an elephant, perhaps Indra, or possibly Brahma-śāstā or Kubera-Yakṣa.

The conversion of this cave into a Śaiva temple is indicated by a later Pāṇḍya inscription, recording its dedication to Śiva. The conversion was probably the result of the apostasy of Kūṉ Pāṇḍya (Arikeśari-Māravarmaṉ, 670-700) from Jainism to Śaivism under the influence of the Śaiva saint Jñāna-sambandar. This event is also echoed in the abrupt stoppage of work in what would otherwise have been a fine Jaina cave-temple at Pechchipparai in Tirunelveli District, which was also excavated in the late seventh century.

The large cave-temple at Tirupparankunram, a suburb of Madurai, is perhaps another instance of conversion of an original Jaina temple into a subsequent Śaiva one, the date of the conversion being *circa* 773. The same hill at Tirupparankunram has also another rock-cut cave providing a similar example of such conversion. The place is now celebrated as a centre of Subrahmaṇya worship.

Anaimalai also provides yet another example of the conversion of a Jaina centre into a Brāhmaṇical one. Here, the rock-cut cave-temple dedicated to Narasiṁha represents a deliberate Vaiṣṇava excavation under the

Pāṇḍyas in *circa* 770. Instances of Jaina centres giving place to Śaiva or Vaiṣṇava centres are numerous and have been recognized at Pillaiyarpatti and Kunnakkundi (Ramanathapuram District), Arittapatti (Madurai District), Narttamalai and Kudumiyamalai (Tiruchchirappalli District), Tiruchchirappalli itself, Virasikhamani and Kalugumalai (Tirunelveli District), Dalavanur (South Arcot District) and Siyamangalam and Mamandur (North Arcot District).

It is only at Sittannavasal near Pudukkottai (Tiruchchirappalli District) that Jaina vestiges have remarkably survived such vicissitudes. This is a notable Jaina centre which was in continuous occupation of the Jainas from the second century B.C.[1] to the ninth century A.D.

The rock-cut Jaina cave-temple at Sittannavasal, called in its inscription Arivar-kovil of Aṇṇalvāyil (temple of the Arhat at Annavāśal), must have come into existence in the late seventh or early eighth century as can be deduced from the palaeography of a short label-inscription on the northern side of the base of the rock-cut *maṇḍapa*.[2] It is a typical *maṇḍapa*-type cave-temple, having an oblong rock-cut *maṇḍapa* with a façade of two pillars and two pilasters (fig. XI; plate 127A) and a square shrine-cell behind, with a higher floor-level reached by a short flight of three steps and with a simple door-opening. The shrine-front is, as usual, projected a little into the *maṇḍapa*. The two end-walls of the *maṇḍapa* have niches or *deva-koṣṭhas* sunk into them. The southern niche contains a bas-relief of seated Pārśvanātha with a serpent-hood and triple umbrella. A Tamil label-inscription on a pillar near it reads *Ulokādittan* (Lokāditya) referring to this Pārśvanātha. The northern niche contains a seated relief in *dhyāna*-pose with single umbrella, and from the Tamil label-inscription on a pillar near it, reading *Tiruvāśiriyan* (*Śrī-Ācārya*), it is to be taken as a representation of an Ācārya. Both the inscriptions are in the script of the ninth century. The walls and ceilings of both the *maṇḍapa* and cella are finished smooth, and the ceiling of the cella has the brim of a large circular umbrella with the central hub of the ribs cut in relief. On the hind wall is a row of three bas-reliefs, all seated alike in *dhyāna*. Two of them have triple umbrellas over their heads, indicating them to be Tīrthaṅkaras, while the third at one end has only one umbrella, denoting it to be that of an Ācārya or Cakravartin. According to an inscription in Tamil verse on the rock-face immediately to the south of the *maṇḍapa*-façade,[3] belonging to the time

[1] For the early Jaina centres of the period between the second century B.C. and third century A.D., see above, chapter 9.

[2] *Annual Report on Indian Epigraphy, 1960-61*, no. 324.

[3] *Annual Report on South Indian Epigraphy, 1904*, no. 368.

of the Pāṇḍya king Avanipa-śekhara Śrī-Vallabha (Śrī-Māra Śrī-Vallabha, 815-62), a Jaina teacher Ilaṉ-Gautamaṉ, also called Madurai Āśiriyaṉ, arranged for the repair and renovation of the *ardha-maṇḍapa* by having removed all defects therein, and having re-embellished it with paintings and sculpture, had

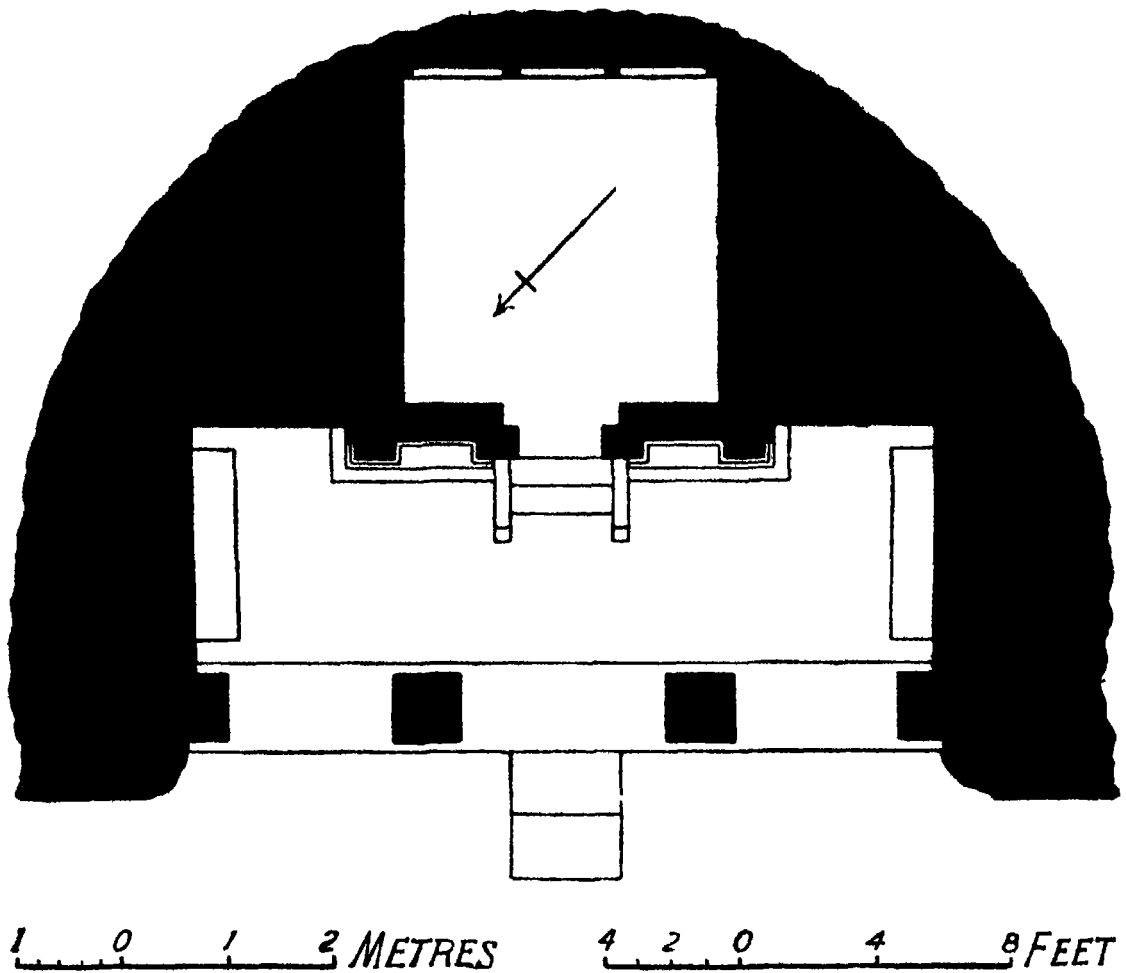



Fig. XI. Sittannavasal : plan of cave-temple

a structural *mukha-maṇḍapa* built in front, of which the original base or moulded *adhiṣṭhāna* is still extant.[1] It also refers to the erection of a tall pillar, *māna-stamba*, the square abacus of which, with a lotus underside, was

[1] The present construction of the stone *maṇḍapa* with four stone pillars and slab-roof was erected as a preservative measure by the present writer while he was the State Archaeologist in Pudukkottai before 1946 on the clues of the original *maṇḍapa*. The pillars used are from the ruined hundred-pillared *maṇḍapa* of the Kudumiya malai Śiva (Śikhānātha-svāmi) temple. The *adhiṣṭhāna* below is original.

recovered during clearance-work in front of the temple. Thus, this cave-temple, located in the northern part of the Pāṇḍyan empire to which Pallava power did not penetrate before 862, was never a Pallava cave-temple as some authors have made out. It appears to have been originally excavated at the close of seventh or the beginning of the eighth century in the propitious times of the Pāṇḍya Māraṉ Śendaṉ (654-70) and Arikeśari Māravarmaṉ (670-700) and before the latter's conversion from Jainism, as in the case of the Malaiyadik-kurchi and Pechchipparai cave-temples. The celebrated paintings on the plaster overlying the two earlier inscriptions at the bases of the façade-pillars referred to above and in accordance with the proclaimed renovation and re-embellishment by Madurai Āśiriyaṉ at the time of Śrī-Vallabha Pāṇḍya should only belong to the middle of the ninth century.[1]

MASONRY TEMPLES IN TAMIL NADU

The series of Jaina structural stone temples in Tamil Nadu would begin with the Pallava example—the Candraprabha temple (plate 127B) in the Jaina temple-complex at Tirupparuttikkunram or Jina-Kāñcī, a suburb of Kanchipuram, which is even to-day a living centre of the Jaina sect. This temple is the northernmost structure in the existing complex of four major temples (plate 128A) and three minor shrines within a huge enclosure. It is a three-storeyed square *vimāna* with a *mukha-maṇḍapa* in front. Of the three storeys the lowermost is built solid and forms the raised platform for the second storey which contains the real shrine, a feature common to Jaina temples of those times. The ground floor of this structure is built of the local friable greyish sandstone like all other temples of Rājasiṁha the Pallava, in his capital Kāñci, with granite introduced into the mouldings of the *adhiṣṭhāna*, a characteristic feature of Rājasiṁha's temples and those of his immediate successors.

The external wall-surface of the temple is relieved by *vyāla*-based pillars and pilasters, with shallow shrine-like niches (*deva-koṣṭhas*) between them. The niches are surmounted by *makara-toraṇa* arches. The niches are all empty. The first storey is marked by a *hāra*, with square *karṇa-kūṭas* at the corners and oblong *bhadra-śālas* between them.

The middle storey is a lesser square than the lower one and has an open ambulatory around it. It has the usual pilasters of sandstone on its external

[1] For a detailed description and discussion, see K.R. Srinivasan, 'A note on the date of the Śittannavāśal paintings', *Proceeding of the Indian History Congress*, 1944, pp. 168 ff [See below, chapter 30, where a Pallava origin of the cave-temple is upheld and the earlier and later paintings described and illustrated.—Editor.]

wall-surface, the walls themselves being built of brick connecting the sandstone pilasters. There is a string of miniature shrines at the top. A significant feature of these shrines is the presence of seated figures on their faces, representing Jaina Tīrthaṅkaras and other deities. The third storey rising from behind the *hāra* of the miniature shrines is short and has plain four-sided pilasters and carries over its entablature four squatting lions. The square *grīva* above this storey carries a square *śikhara* with a square *stūpi* on top, The *śikhara* has Tīrthaṅkara figures on its four faces.

The sanctum of the middle storey is dedicated to Candraprabha. Access to this sanctum is provided by two flights of steps contained within the solid lowest storey. The temple as a whole must be assigned to the eighth century, although the upper parts appear to be a faithful reconstruction in brick during the Vijayanagara period.

The Candranātha temple at Mettuppudur hamlet of Vijayamangalam, an ancient Jaina centre in Coimbatore District of the Koṅgu-maṇḍalam, is a Gaṅga structure with its brickwork *vimāna* facing south and almost coeval or slightly later stone *ardha-* and *mahā-maṇḍapas.* The original *vimāna* of brick from base to finial of Gaṅga style, altered by later plastering with a mixture of lime-and-brick powder by way of repairs, is square and two-storeyed with octagonal *grīva* and *śikhara.* The *mahā-nāsikās* enshrine Tīrthaṅkara forms in stucco. The cella inside contains an idol of Candranātha and the superstructure is rendered hollow inside. It has a false ceiling at the region of the octagonal *grīva* and *śikhara* interiors. The faces of the squares contain faded paintings in which could be seen, here and there, tell-tale outlines of lotuses and women in dancing-poses, particularly in the two lowest squares, while the next one shows paintings relating to Jaina mythology and the top shows a festoon of looped garlands in *gavanika*-fashion with vignettes painted inside the loops. The further upper tiers also appear to have been painted. The stone *ardha-maṇḍapa* is more or less of the same width as the first storey of the *vimāna,* with a larger *mahā-maṇḍapa* in front. The lateral walls of the *mahā-maṇḍapa* on each side has a central *deva-koṣṭha* with a deep niche surmounted by an architrave with *kapota* and a *śālā-śikhara.* At either extreme of the same wall is a *toraṇa*-motif mounted on fully-formed pilasters with capital and *prastara.* Inside the arches of the *toraṇas* are sculptures depicting scenes from Jaina mythology. The outer additions to this temples-complex are of the Vijayanagara period including large *mukha-* and *agra-maṇḍapas, prākāra* and *gopura.* The *mahā-maṇḍapa* interior has four composite pillars set off from the east and west walls, dividing the east and west walls each into three compartments, with a lower ceiling forming the aisles, as it were, and the raised clerestory

over the centre forming the nave. The centre of the nave-ceiling has a large slab with a pendentive lotus, while the architrave on either flank of the clerestory has on the beam-faces sculptures of *vyālas*, dancers, bulls, horses, etc., forming the eastern and western rows, while the northern and southern rows have, besides dance-panels, sculptures of the twenty-four Tīrthaṅkaras, in addition to a single female devotee, perhaps Pullappa, sister of the Gaṅga minister Cāvuṇḍarāya, whose inscribed *niśidikā*-pillar is incorporated among others in the front *maṇḍapa*. This pillar has on its south face a horseshoe-shaped niche with a seated Tīrthaṅkara inside and below it is another niche with the relief-sculpture of a lady. The inscription, in Grantha and Tamil, running over the other three faces of the stele, describes the stele as the *niśidikā* of Pullappa, the sister of Cāvuṇḍarāya. The interior of the *ardha-maṇḍapa* is plain and without any sculpture, but on its floor is a *pīṭha* with a projected spout on one side and a lion on its front carrying the small *abhiṣeka-mūrti* of Candranātha. Pavaṇandi, the famous Jaina Tamil grammarian and author of the *Naṉṉūl* was a native of this place.

South of Toṇḍai-maṇḍalam in the Coḷa and Pāṇḍya countries there seem to have existed numerous Jaina structural temples in stone that were built by the Muttaraiyars and the Pāṇḍyas. These are attested by epigraphical references and vestiges in the form of sculptures and mounds over their ruins with significant local names. The most interesting are the excavated remains of an all-stone temple at Chettipatti (Pudukkottai-Tiruchchirappalli) (plate 128B) revealing the *adhiṣṭhāna* of a temple-complex with *prākāra* and *gopura*-entrance on the east. The nuclear structures were two central shrines standing side by side with two smaller ones behind it. The site yielded also two pillars based on couchant lions, two more without the shafts over the lion-head and other architectural fragments. A fragmentary inscription of Rājarāja I Coḷa (985-1014) on the *adhiṣṭhāna* would date the temple before this period, in the Muttaraiyār times in the late ninth and early tenth centuries. Another inscription mentions Ācārya Matisāgara of the tenth century, who, as we know from other sources, was the preceptor of Dayāpāla and Vādirāja. More interesting are the fine sculptures, more than a dozen, of Tīrthaṅkara forms, including Mahāvīra and Pārśvanātha, and others of attendant deities. The principal Tīrthaṅkara of the shrine, now found removed nearer the village, is a fine sculpture in *siddhāsana*-pose under a triple umbrella. An inscription on the adjoining slab states that the *gopura* of the temple of the 'Five Hundred' (merchant-guild) Aiññūrruva Perumpaḷḷi at Tiruveṇṇāyil, the old name of Chettipatti, was built by one Jayavīra Periḷamaiyāṉ. This inscription, in characters of the tenth-eleventh century, would indicate the nucleus to be slightly earlier.

Sembattur (plate 129A), Mangathevanpatti, Vellanur and Kannangarakkudi, all in the same District, and Kovilangulam and Pallimadam in Ramanathapuram District have such vestiges of structural Jaina temples. Those in the first-mentioned places contain, besides Jaina sculptures—Tīrthaṅkaras and others—characteristic lion-based pillars which the Muttaraiyārs copied from the Pallavas, i.e. of the period of Rājasiṁha and after.

MASONRY TEMPLES IN SOUTH KARNATAKA

Among the early all-stone structural temples in the south, the earliest extant Jaina examples are the group of three simple *vimānas* called Candragupta-basti (plate 129B) on the Candragiri hill or Chikkabetta at Sravanabelgola (District Hassan), each about 2 m. square at the base, standing on either end of a common rectangular *adhiṣṭhāna.* In the intervening space between the two *vimānas* is a third shrine with a flat roof. The platform and the outer lateral walls of both the extreme *vimānas* are extended forward to form a square *ardha-maṇḍapa* in front of the respective shrines, turning the whole complex into a large square. This complex is now included as a northern lateral annexe of the front *maṇḍapa* of the much later and larger Kattaḷe-basti. The façade of the *ardha-maṇḍapa* of the Candragupta-basti was covered by a finely-carved and intricately-worked soapstone trellis in the twelfth century, with a doorway at the centre embellished by a frieze of narrative sculptures including the traditional story of Candragupta Maurya's association with Bhadrabāhu and other Jaina sculptures, all in the vignette.[1] This seemingly triple shrine or *tri-kūṭa,* traditionally associated with Candragupta, is the earliest extant monument at Sravanabelgola and the surrounding area, attributable to *circa* 850. The iconography of the original images consecrated in the two lateral *vimānas* is not known, but at present the shrines have taken a secondary place and enshrine the two Yakṣīs, Padmāvatī and Kūṣmāṇḍinī, while an image of Pārśvanātha is consecrated in the intervening central cell which appears to be a *vimāna* that has lost its superstructure and functions as the principal shrine at present.

A frieze of *haṁsas* runs on the beam above the wall-surface. The flexed *kapota* above has *kūḍu*-arches with trefoil finials, corresponding in number to the pilasters below. The top of the architrave over the *kopota* is a frieze of *vyālas*. This architrave in all its course is continuous right round the whole

[1] The sculptor's name Dāsojā of Baḷḷigrāma (Belagamme) is inscribed at various places below the panels. He is the same person as was responsible for many sculptures in the famous Hoysaḷa temple at Belur.

complex. On the top of the superstructure, on each end-*vimāna*, is a square *grīva* and a *śikhara* terminating at its apex in a single *stūpi*, now missing. It would look as if the central portion between the two *vimānas* with *śikharas* had also a similar *grīva-śikhara* superstructure, originally making up a *tri-kūṭa* complex of three *vimānas* in a row facing south. The second storey is very short and simple and is much obscured by a heavy terrace laid during repairs in later times, making these double-storeyed *aṣṭāṅga* or *aṣṭā-varga-vimānas* look like single-storeyed *ṣaḍaṅga* or *ṣaḍ-varga*. This would be in consonance with the early practice of building *aṣṭāṅga-vimānas* of fair size.

The Pañcakūṭa-basti (plate 130A) at Kambadahalli, at the outskirts of Sravanabelgola, is an outstanding landmark in southern *vimāna*-architecture, since it supplies, as it were, a textbook-illustration of the canons and types as codified in the southern *vāstu*, *śilpa* and *āgama* texts. This is a complex of five *vimānas* enclosed by a *prākāra* with a *gopura* in front. The earlier nucleus was a *tri-kūṭācala* of three *vimānas* opening into a common square *maṇḍapa*, the northern side of which affords the common outer entrance for all the three. The principal central *vimāna* on the axial line with *gopura* faces north, and the two lateral *vimānas* face east and west respectively, all of them square and double-storeyed. The central or southern *vimāna*, facing north, has a square *grīva* and *śikhara* over the square body, illustrating the typical Nāgara *vimāna* of the south; the one on the west, facing east, has an octagonal *grīva-śikhara* over its square body, making it a Drāviḍa, and its counterpart on the east, facing west, has a circular *grīva-śikhara*, representing the Vesara. Thus, the trio forms an unmistakable illustration of the three forms defined in the southern architectural texts—the Nāgara, Drāviḍa and Vesara—a classification based on the plans and shapes of the *grīva* and *śikhara*—square, octagonal or polygonal and circular or curvilinear.

All these three *vimānas* are connected to the common *mahā-maṇḍapa* by their respective *ardha-maṇḍapas*. The *vimāna*-walls have, on each face, six pilasters, tetragonal from base to the top of the capital. The architrave consists of a *haṁsa*-frieze, characteristic of the Pallava, Muttaraiyar and Gaṅga temples. The projected and flexed *kapota* has three pairs of *kūḍu*-arches with trefoil finials, and on top of all is a *vyāla-mālā* forming the blocking course. The two central pilasters on each face enclose a *deva-koṣṭha* enshrining a Tīrthaṅkara image and crowned by a *toraṇa*-arch. The *toraṇas* are of different types, such as *patra-toraṇa* or a garland of foliage and flowers, *citra-toraṇa* with birds and animals such a *vyālas* with riders included in the

arcuate arms and Vidyādhara-*toraṇas* with a frieze of flying Vidyādhara forms making the arch; the last is a feature rarely seen in other temples.

The *ardha-maṇḍapas* have similar *deva-koṣṭhas.* The square closed *mukha-maṇḍapa* too has pilasters similar to those of the *vimānas* and their *ardha-maṇḍapas.* An open pillared *agra-maṇḍapa* with lathe-turned soapstone pillars of the Cāḷukyan variety was added later in front of the *mahā-maṇḍapa.* Inside the *mahā-maṇḍapa* are four central pillars of the usual Pallava type, with square bases resting on larger *padma-pīṭhas* and octagonal shafts carrying *kalaśa*-capitals. The other eight pillars are of the *maṇḍapa*-type with square *śadurams* at base and top and intervening octagonal *kaṭṭu.* The disposition of the central four and surrounding eight pillars suggests a *nava-raṅga* plan as in the Cāḷukyan genre, and the affinity is suggested more by the central bay having a ceiling-slab depicting the Dik-pālas on the cardinal and diagonal ends with a central figure of Dharaṇendra Yakṣa, standing, two-armed, with a bow held in the left one like Kodaṇḍa-Rāma, and a conch applied to the mouth as if in the act of blowing it. Behind him rises a five-headed serpent with its hood over the Yakṣa's head. There are two *caurī*-bearers one on either side. The central shrine is consecrated to Mahāvīra, seated on a finely-worked *siṁhāsana,* and also with a *caurī*-bearer on either side. Externally, the *hāra* over the architrave of each *vimāna* is mounted on a *vedikā* and has four *karṇa-kūṭas* at the corners and four *bhadra-śālās* at the cardinals.

The second storey is much simpler with four pilasters on its *harmya*-wall on each face, including the cantoning ones at the corners. The two central pilasters on each side are set forward a little and enclose a niche surmounted by a *toraṇa.*

The architrave carries a *haṁsa-valabhī* as in the lower storey. The top course over the *harmya-prastara* of the second storey is a *vyāla-mālā* frieze and at the corners are placed four crouching lions. It is from the *grīva* upwards that the three *vimānas* show their essential difference. The central *vimāna* has a square Nāgara *grīva* and *śikhara* above. The western *vimāna* has the design of the octagonal Drāviḍa *grīva-śikhara.* The eastern Vesara *vimāna* is circular, carrying a circular *grīva* and *śikhara.* The *stūpis* of all the three *vimānas* are missing.

To this nuclear *tri-kūṭācala* of the cruciform pattern (as against the linear alignment in the Candragupta-basti) has been added an open pillared *agra-maṇḍapa* with lathe-turned steatite pillars of the later Cāḷukyan form at the

corners supporting its roof. In front of this *agra-maṇḍapa* is a *bali-pīṭha,* rising over a basal *upāna* in three tiers of progressively diminishing sizes and variant plans, the lowest square, the next one octagonal with sculptures of the Dik-pālas on its eight faces, and the top one circular, reminiscent of the square octagonal and circular plans of the Nāgara, Drāviḍa and Vesara *śikharas* of the *vimānas* behind.

At a little distance in front of the *bali-pīṭha* are the additions of a later phase dating perhaps from the last quarter of the tenth century. These are the two double-storeyed square *aṣṭāṅga* Nāgara *vimānas,* one on either side with their respective *ardha-* and *mahā-maṇḍapas* facing each other, east and west. Their *mahā-maṇḍapas* are connected to each other in the transverse line by a common open *mukha-maṇḍapa.* The western *vimāna* has projections in the form of three offset bays on each face in the *tri-ratha* fashion. The bays of the *vimāna* correspond to the *karṇa-kūṭas* and *bhadra-śālā* of each side over the *prastara.* The central bay has four pilasters of equal height, the two inner ones enclosing between them a *deva-koṣṭha.* All the pilasters (which are actually pillars set in advance) are tetragonal with the capital-components as in the nuclear *tri-kūṭa* unit. The *hāra* over the architrave is made up of four *karṇa-kūṭas* and four *bhadra-śālas.*

The second storey, which does not vary much from the earlier examples, carries four lions at the corners and a square *grīva* and *śikhara* over a *piṇḍi* at the centre. The eastern *vimāna,* from the *adhiṣṭhāna* to the architrave, is rendered straight without any *ratha*-like bays, exactly as in the main *tri-kūṭa* nucleus and unlike its own western counterpart. The wall-pilasters are all tetragonal. A *haṁsa*-frieze docorates the *valabhī* of the architrave above. The *harmya* of this storey has plain walls and carries as usual four lions on its top corners and a square *piṇḍi* with square *grīva* and *śikhara* as in the case of the opposing *vimāna* as also of the main central *vimāna.*

The *mahā-maṇḍapas* of these opposed shrines which are of the *nava-raṅga* pattern show variations in the designs of their four central pillars. The four central pillars of the eastern structure are of steatite and lathe-turned, whereas those of the western structure are of the usual pillar-type with all the sections. The ceiling of the central bay over the four pillars in either case has the same Dik-pāla grouping with central figure as in the ceiling of the main *mahā-maṇḍapa* of the *tri-kūṭa-vimānas.*

The short *gopura* in front of the whole complex, almost coeval with the nuclear *tri-kūṭa,* has an *adhiṣṭhāna* of the same type as in the three main

shrines and has *deva-koṣṭhas* with slightly different *toraṇas* in that they consist of two volutes issuing out of a central *vyāla* on top, suggesting more the beginnings of *kāla-makara* festoon-forms of the doorways of the temples of the south-east Asia. The *toraṇas* have, inside their arches, seated Tīrthaṅkaras, while their main niches below had standing forms of Tīrthaṅkaras, as a few extant examples would indicate. They are of steatite. The superstructure of the *gopura* is lost.

The two opposing and later front *vimānas* are dedicated to Mahāvīra. Of the three in the *tri-kuṭa*-complex, the central one facing north enshrines Ādinātha, the one facing east Neminātha and one facing west Śāntinātha (according to the earlier record of the *Mysore Gazetteer*). While the *siṁhāsanas* of the seated Tīrthaṅkaras are of granite, the Tīrthaṅkaras and their attendant *caurī*-bearers are of polished steatite. There is a fine loose sculpture of a Yakṣī in the front *maṇḍapa* of the same material and a broken Pārśvanātha, *caurī*-bearer and a few other architectural and sculptural fragments including a recumbent elephant, the heraldic crest of the Gaṅgas, all lying outside in the precincts enclosed by the coarse rubble *prākāra*-wall. In front of the whole complex and about 40 to 50 m. away stands a tall and well-wrought inscribed column, provided with all the parts of a pillar and capital, with a Yakṣa figure on the abacus, all of granite and coeval with the temple.

This interesting temple in its parts and three phases of construction epitomizes, as it were, the current trends in stone architecture and sculpture of both the adjoining regions, Pallava-Pāṇḍya and Cāḷukya-Rāṣṭrakūṭa, with a pronounced leaning towards the former. It illustrates the evolution of the normal decorative formulations, variations in plan, layout, proportions and rise-styles and types of contemporary architecture, and its attendant sculpture reflects the tradition of the Pallava-Pāṇḍya region to its immediate east in the century between A.D. 900 and 1000, with flexions and nuances derived from the Cāḷukya-Rāṣṭrakūṭa sources to its immediate north. The two traditions were drawing almost from common canons and texts, but employing different fabric of constructions—hard stone and soft stone with the attendant facilities and limitations in the working of either. The choice of hard white granite for the structural work, the absence of the *śukanāsa*, as also the absence of the elaborate overdoor with multiple *śākhā* with *uttiraṅga* elements, all characteristic of the Cāḷukyan and its cohorts, and the northern *prāsādas* too, would thus ascribe these early Western Gaṅga temples to the Pallava-Pāṇḍya genre of Tamil Nadu. Noteworthy, however, is the persistence of the extension of the first-storey *hāra* over the top edges of the axial *maṇḍapas* in front, which ceased

as a feature in the post-Pallava temples by about 850, but continued throughout in the *vimāna* temple of the Cāḷukyas and the Rāṣṭrakūṭas and their successors in Karnataka and the Deccan and forms one of the main features of this series of temples, along with the lathe-turned pillars of the interior of the *maṇḍapa.* As such, this Pañca-kūṭa-basti with its total of five *vimānas* forms an important landmark.

The Cāvuṇḍarāya-basti or Cāmuṇḍarāja-basadi (plate 130B), standing at some distance to the north of the Candragupta-basti on the Candragiri hill at Sravanabelgola, is the largest and finest example among the Jaina temples of the period and is of more exquisite workmanship than any other. It was built by Cāmuṇḍarāya, the Gaṅga minister of Rācamalla IV in the last quarter of the tenth century. This temple-complex consists of a three-storeyed square Drāvida *vimāna,* 11·5 m. square at base, facing east and with its two lower storeys functional in having cellas enshrining Tīrthaṅkaras, a short *antarāla,* visible externally in the first storey as a construction, and a large almost square closed *mahā-maṇḍapa,* of the same width as the *vimāna.*

The *vimāna* has five bays and four recesses in between, giving a *pañca-ratha* aspect to the main structure. The first storey is marked by a string of miniature shrines, *karṇa-kūṭas* at the corners, oblong *śālās* or *koṣṭhas* in the middle and apsidal *pañjaras* or *nīḍas* between them.

The central *bhadras,* one on each side of the *vimāna*-wall, as also on either side of the *maṇḍapa* at the middle length, have *deva-koṣṭhas,* which are plain rectangular niches, intended for standing sculptures. The *uttira* above carries a *haṁsa*-frieze, the frieze being interrupted by springs of foliage with central lotus-bud so carved as to suggest the tail-plumage of the *haṁsas* themselves.

The *kapota* is ornate, single-flexed and well-undercut, with the brim decorated by a line of circular rosettes and pairs of *kūḍus* placed well inside the vertical lines of the pilasters of the wall below. The top line of the architrave is a *vyāla-māla,* consisting of *gaja-vyālas* and *siṁha-vyālas.* The architrave follows the same line of projections as that of the wall and *adhiṣṭhāna* of the *vimāna.*

Over the architrave and its *vyālavari* sections is a *hāra* of miniature shrines in the form of four *karṇa-kūṭas* or square *vimānas,* three *bhadra-śālās* or oblong square *vimānas* and two apsidal *pañjaras* over each face south, west and north. This *hāra* is of the *anarpita*-type and stands free from the *harmya* of the middle

storey, separated from it by a narrow open ambulatory passage all round. This is in contrast to the Kambadahalli temple, where the *hāra* is of the *arpita*-type and is attached, like the applique work, to the walls of the *harmya* of the upper storey. Such *anarpita-hāras* are possible in temples with *sāndhāra* first storeys with a double wall and a covered ambulatory in between, as is usual in Cāḷukyan temples. Here the *sāndhāra* nature is not quite evident because of the extreme thickness of the wall of the lowest storey and the absence of its separation by an intervening passage as outer and inner walls. This pseudo-*sāndhāra* character, however, provides for the *anarpita-hāra*. This helps the rendering of the front and rear aspects of the *hāra*-elements in full, particularly the elephant-backed or *gaja-pṛṣṭhākṛti* shape of the apsidal *pañjaras*, which in *arpita-hāras* can present only its frontal aspect. The *hāra* is extended over the *maṇḍapa*, with its own *kūṭas*, *koṣṭhas* and *pañjaras*. The elements are quite ornate, having inside their individual bay-window projections small and finely-wrought figure-sculpture, for example of Kubera in the north-east and south-east *karṇa-kūṭas* and seated Tīrthaṅkaras or a sejant lion as in one of the *karṇa-kūṭas* facing the *antarāla*. The *bhadra-śālās* too have similar sculptures of Tīrthaṅkaras in their central *nāsikā*-fronts, while at the two extremes of each *śālā* are rearing lions. The frontals of the *pañjaras* have Tīrthaṅkara sculptures likewise. The *hārāntara*-lengths between the *hāra*-elements have the usual *kṣudra-nāsikās*, which also contain sculptures of Yakṣīs, Yakṣas and devotees—both men and women. Remarkable in this series are the figure of Padmāvatī Yakṣī, recalling in pose and form the Gaja-Lakṣmī from Mahabalipuram but without the lustrating *gajas*, and the recumbent elephant-sculpture—the royal emblem of the Gaṅgas—in such a position in the *kṣudra-nāsikā* over the *antarāla* on the south would put the stamp of the Gaṅgas on this temple.

The *mahā-maṇḍapa* also has a *hāra* of miniature shrines above, the central one on its eastern face being designed like a *gopura* with a two-storeyed superstructure. The two sculptures of seated women in the *kṣudra-nāsikās*, one on either side of this *gopura* or *dvāra-śālā*, are perhaps the best specimens of human sculpture in this temple. An *agra-maṇḍapa* was later added to the *mahā-maṇḍapa*. The outer opening of the *maṇḍapa* is fitted with an ornate door-frame, elaborately carved—a characteristic Cāḷukyan feature.

Inside, the *maṇḍapa* has sixteen free-standing pillars, of which all but the four central ones are of the usual *maṇḍapa*-type with basal and terminal *sadurams* and intervening *kaṭṭu* and resting on *bhadra-pīṭhas*. The four central ones are circular in section with capitals, consisting of *kalaśa*, *taḍi* and *kumbha*,

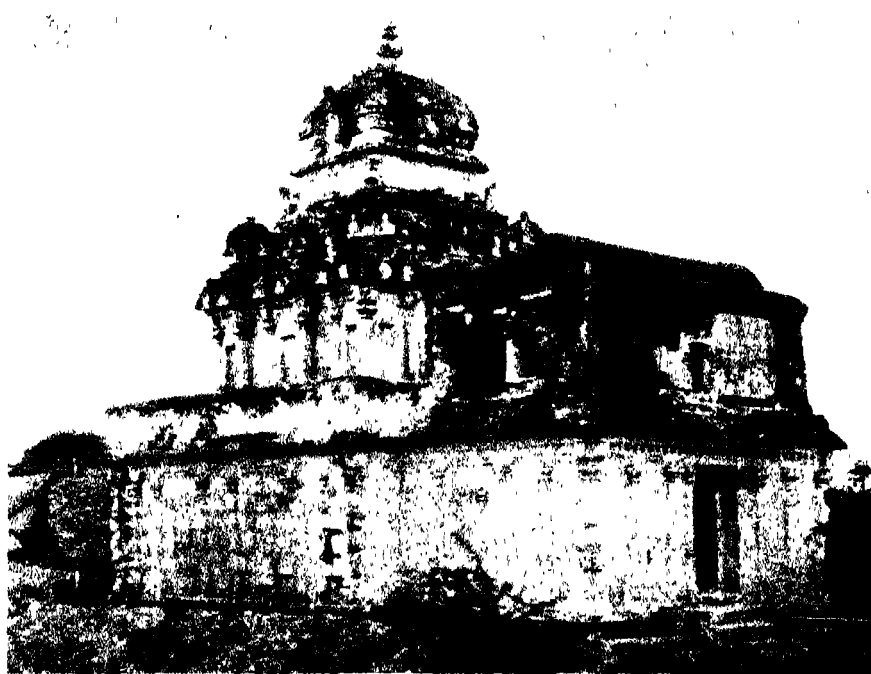
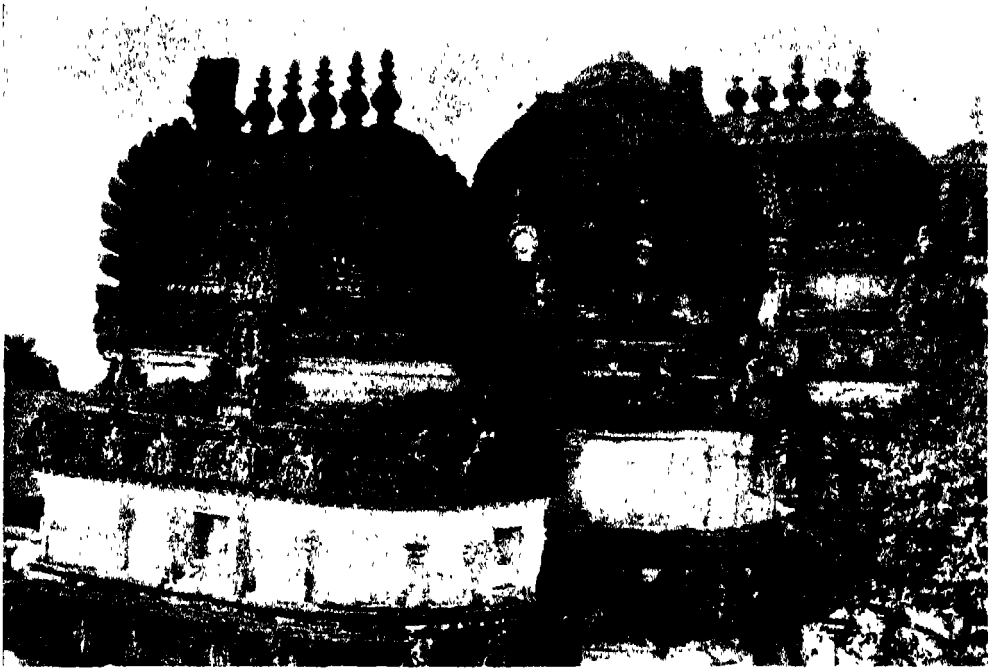
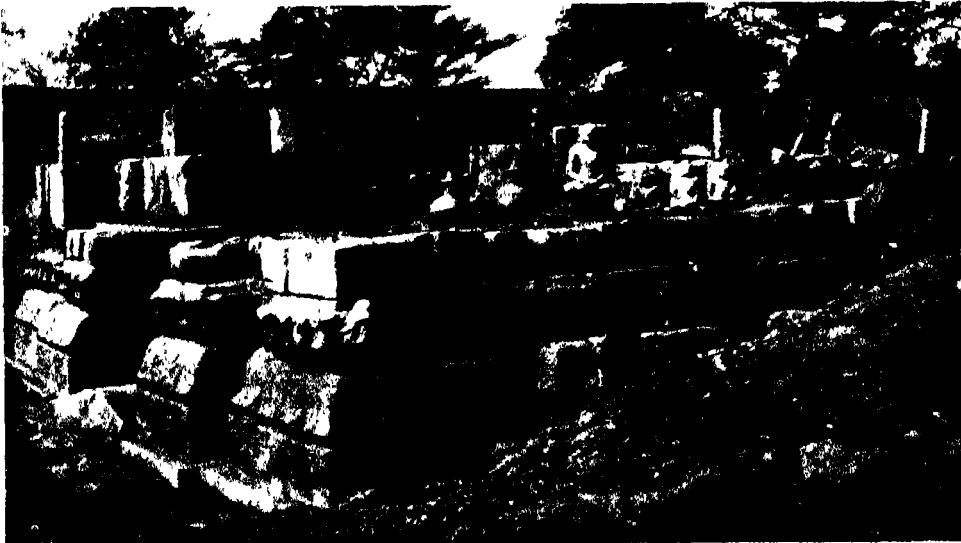
A Sittannavasal : cave-temple

B. Tirupparuttikkunram : Candraprabha temple

PLATE 127

A. Tirupparuttikkunram : *vimānas* of temple-complex

B. Chattipatti : ruined temple, with sculptures on basement

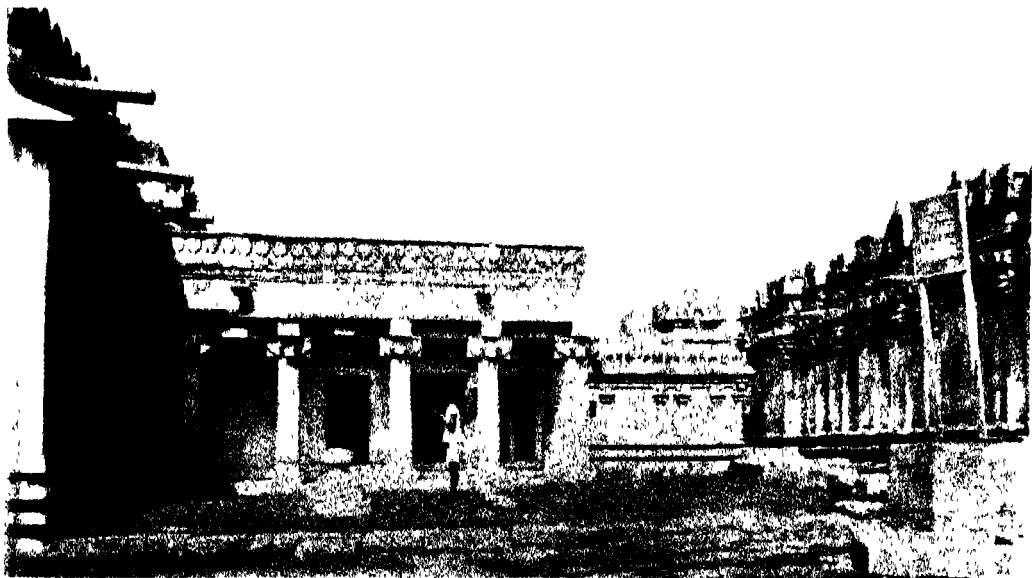
A Sembattur: ruined temple, with sculptures on basement

B Sravanabelgola : Candragupta-basti temple-complex

PLATE 129

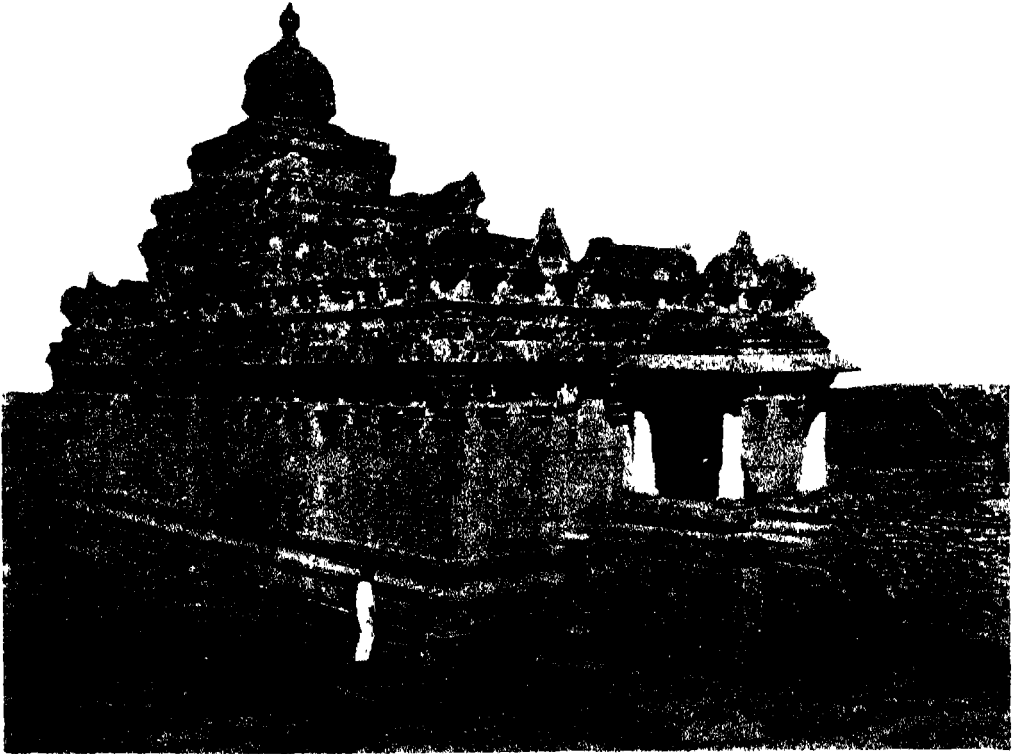
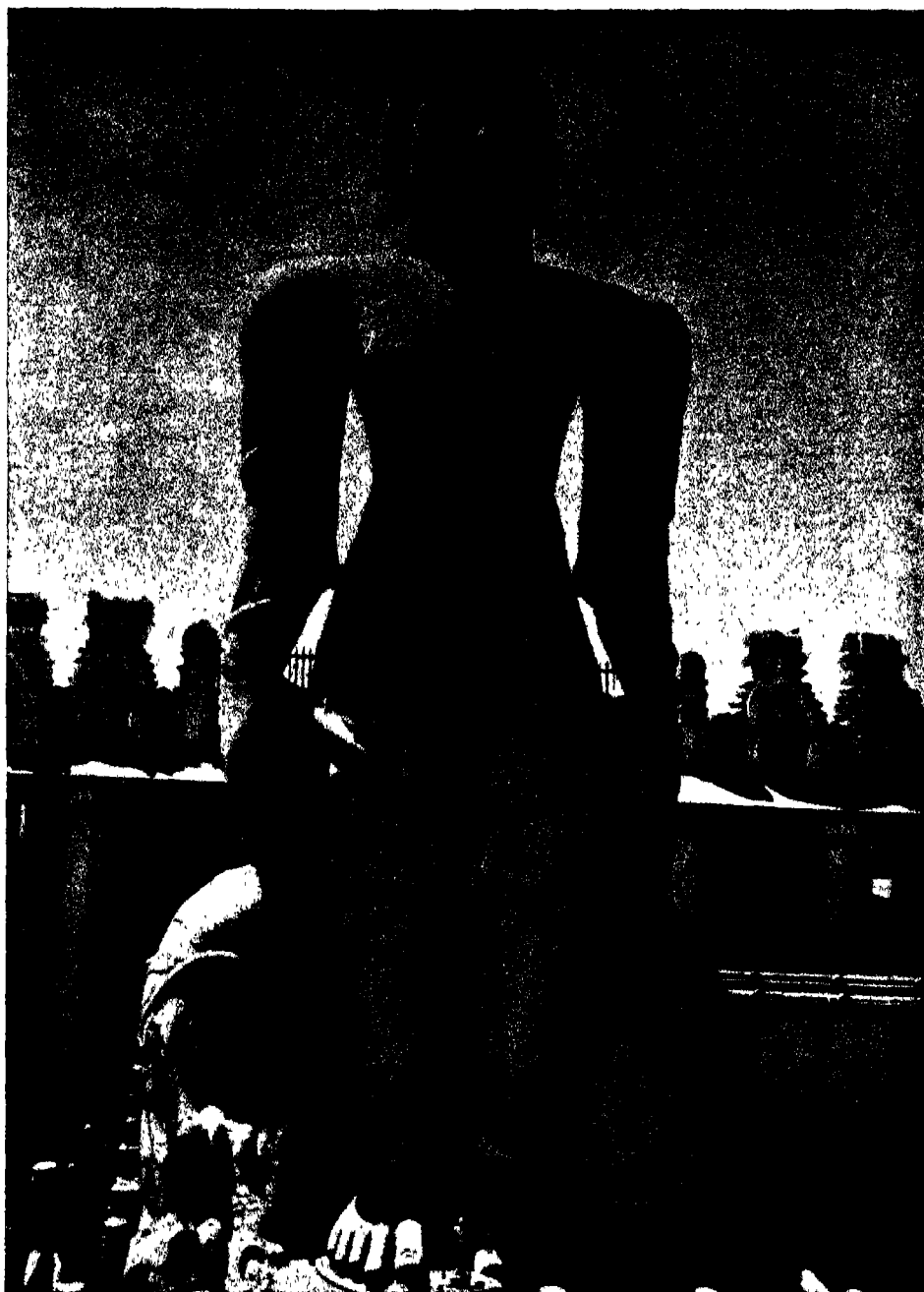
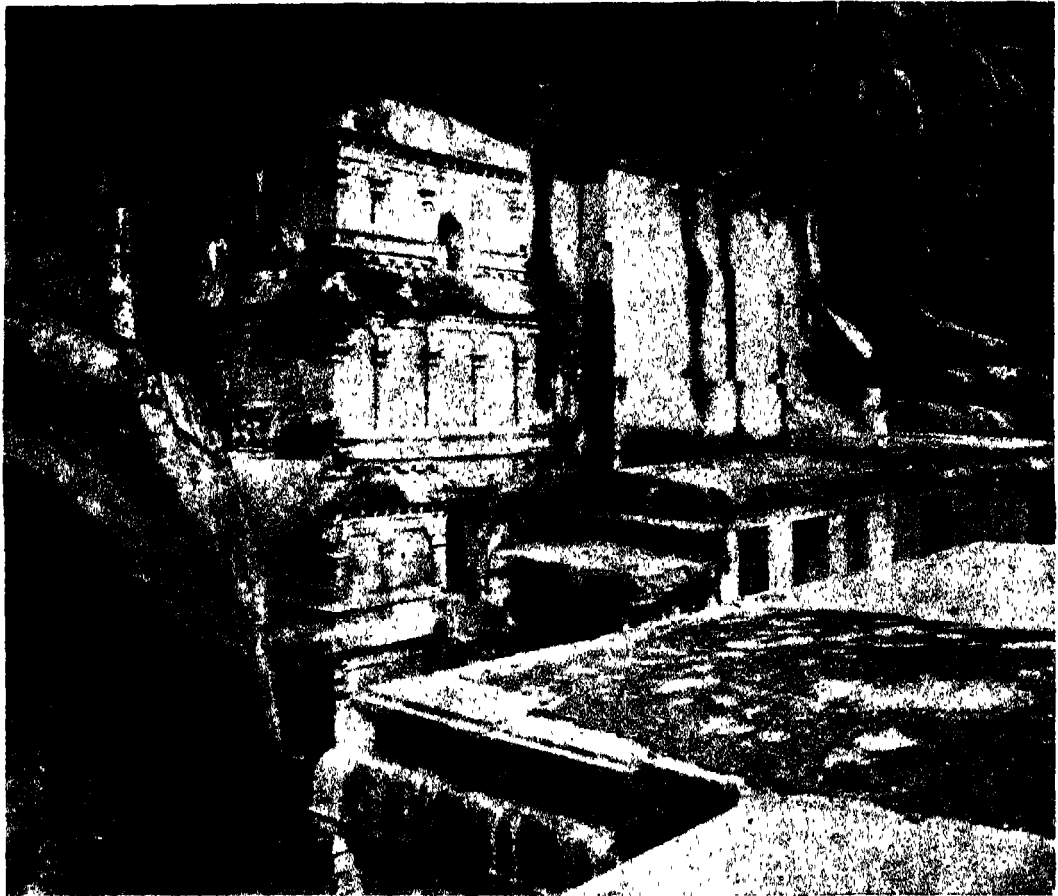
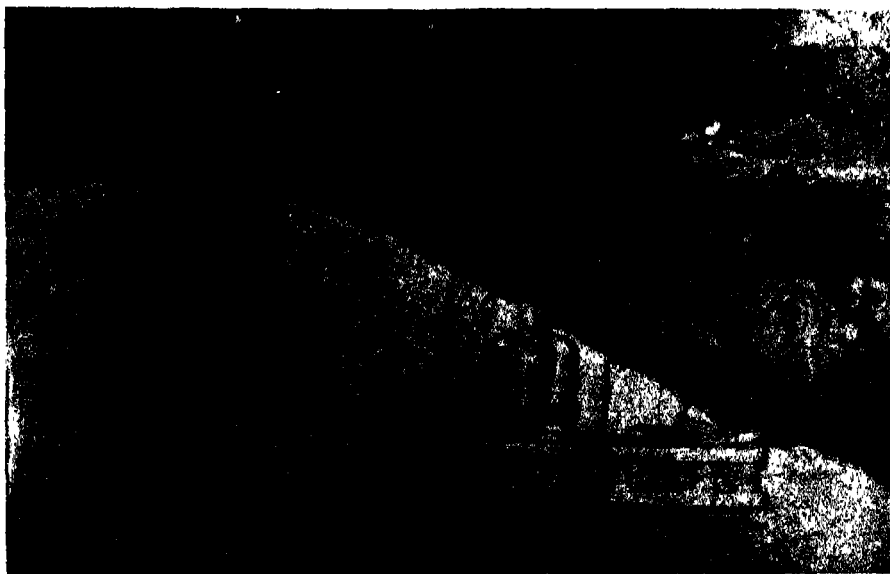
A. Kambadahalli (Sravanabelgola) : Pañcakūṭa-basti

B. Sravanabelgola : Cāvuṇḍarāya-baati

PLATE 130

Sravanabelgola : Gommaṭeśvara statue

Sravanabelgola : Gommaṭeśvara statue, head

PLATE 132

Tirakkol : rock-cut Tirthaṅkaras

Tirumalai : Neminātha temple

A. Vallimalai : rock-cut Tīrthaṅkaras and Yakṣīs

B. Chittāmūr : rock-cut Bāhubali and Tīrthaṅkara Pārśvanātha with attendants

PLATE 135

A. Chittamur : rock-cut Mahāvīra with Yakṣī

B. Uttamapalaiyam : rows of roc-kcut Tīrthaṅkaras

PLATE 136

A. Kalugumalai : rock-cut Tīrthaṅkara with attendants

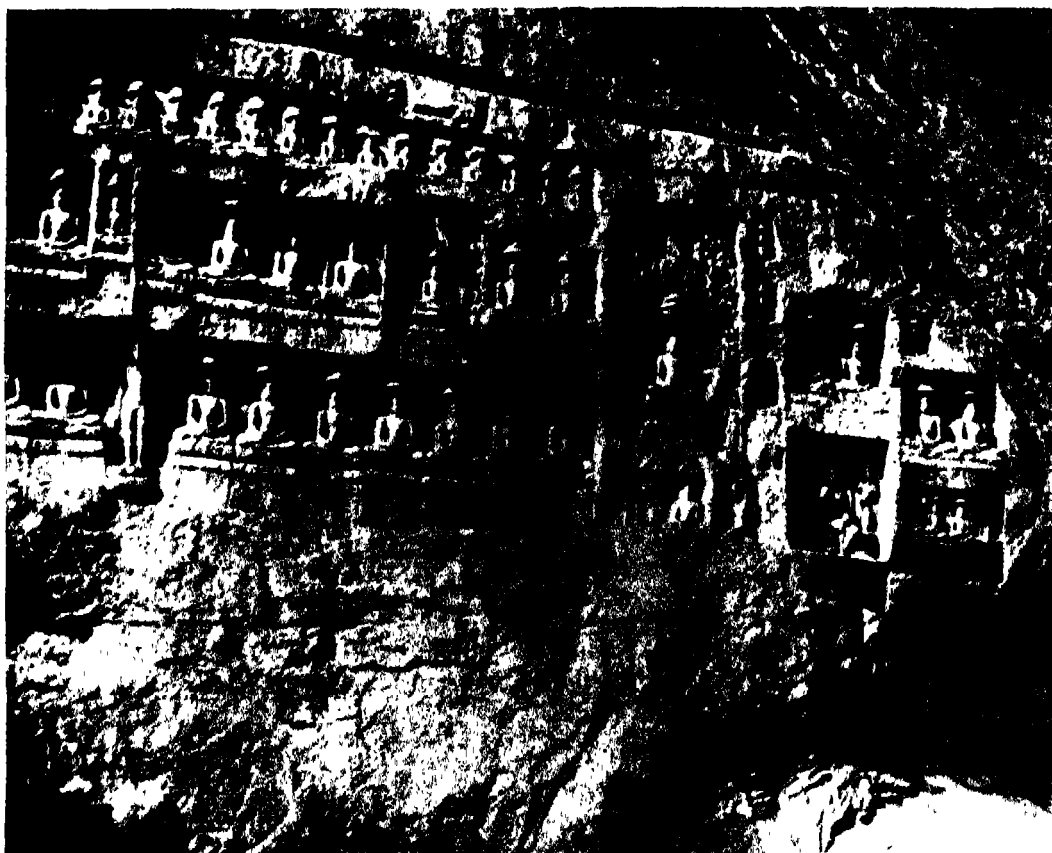
B. Kalugumalai : rock-cut Yakṣī and Tīrthaṅkaras

Kalugumalai : rows of rock-cut Tīrthaṅkaras

PLATE 138

A. Chitaral : rock-shelter

B. Chitaral : rock-cut Tirthaṅkaras

A. Kallil rock-shelter

B. Kallil : shrine in front of rock-shelter

PLATE 140

Palghat : temple with basement of earlier shrine in front

Palghat : a Tirthaṅkara and other sculptures

PLATE 142

the corbels mounted directly over the last, there being no *pāli* and abacus. These polished stone pillars mounted on circular *bhadrāsana* plinths and comparatively plain and devoid of the elaborate decoration of the later Cāḷukyan forms. The central floor-level of the *maṇḍapa* is slightly raised, while the ceiling above depicts a large expanding lotus bounded by an outer *patra-latā* circle, the central torus being plain. In alignment with the rows of pillars inside the *mahā-maṇḍapa*, the inner faces of its walls have tetragonal plain pilasters. The *antarāla* behind the *maṇḍapa* bears traces of old paintings. The *garbha-gṛha* enshrines a seated image of Neminātha made of soapstone with a *tiruvāci* behind and with two attendants. This is a later replacement of the original as the associated inscription on its pedestal states. The corresponding Yakṣa and Yakṣī sculptures are in the same material, the Yakṣī in particular being a remarkably well-carved specimen.

Leading from the south-east corner of the *maṇḍapa* is a flight of steps, reaching the open terrace in front of the shrine of the second storey. This *harmya* is a square of lesser sides than the first storey and has externally on each of its four lateral walls four pairs of pilasters. In the wider space between the two central pilasters on the south, west and north walls are sunk very shallow niches which accommodated low bas-reliefs in stucco of standing Tīrthaṅkaras. The architrave has a *haṁsa*-frieze as below, interrupted in the re-entrant angles at the corners by figures of lions. Over the cornice is the *hāra* of *karṇa-kūṭas* and *bhadra-śālās*. The *kūṭas* and *śālās* contain in their exposed faces seated Tīrthaṅkara reliefs, while those of the *kṣudra-nāsikās* have sculptures of devotees—men and women. On the architrave over the *antarāla*-walls on the south and north are two apsidal *nīḍas* or *pañjaras* exhibiting their full *gaja-pṛṣṭha* aspect—fore and aft, their frontal *toraṇas* having in their niches Tīrthaṅkara sculptures in *dhyāna-mudrā*. The shrine-entrance behind the rectangular passage of the *antarāla* is fitted with a simple door-frame, while the shrine contains a later steatite sculpture of Pārśvanātha.

The third storey is a dummy closed on all four sides and is a smaller square of a lesser height rising from behind the *hāra* over the top of the second storey. It has the usual pilasters and central niches with Tīrthaṅkara images. It acts more as an *upagrīva* to raise up the real *grīva* and incidentally enhances the total height of the *vimāna* in aesthetic proportion to its base, as otherwise architecturally it would be a squat uncouth structure. On top of this is the octagonal *grīva* surmounted by an octagonal *śikhara*-dome which is much less elegant than those at Kambadahalli. On all the eight faces of the *grīva-śikhara* combination are projected *mahā-nāsikās* with Tīrthaṅkara sculptures

inside the niches of the cardinal ones and figures of adoring devotees in the niches of the diagonal ones. The *stūpi* on top is a composite piece and not monolithic. It is of four sections, all of granite, while the topmost knob of the finial is of black steatite stuck into the *kalaśa*-portion.

While, according to the foundation-inscription of the Cāmuṇḍarāya-basti, the temple was caused to be constructed by Cāmuṇḍarāya in 982; the consecration of the Pārśvanātha in the upper shrine, as attested by an inscription of the minister's son on the pedestal of the image, took place in 995. This would indicate a duration of some thirteen years of the completion of the temple by both father and son. The front *agra-maṇḍapa* is perhaps an addition in the times of Hoysaḷa Viṣṇuvardhana.

The lofty pillar called Brahmadeva, standing inside the southern entrance into the enclosure containing many temples on this hill, rises on eight elephants at its base with a Brahmadeva seated on top of its abacus over the capital facing east. The inscription on the pillar commemorates the death of Gaṅga Mārasiṁha in 974 and was evidently erected soon after.

SCULPTURE IN SOUTH KARNATAKA AND TAMIL NADU

By far the greatest achievement of the Gaṅgas, and for that matter of any other dynasty in India, is the colossal statue of Gommaṭeśvara on the Indragiri hill of Sravanabelgola (plate 131). Standing on the crest of the hill which rises over 140 m., it is visible from great distances all round. It is carved out of a tall granitic tor which originally projected on the hill-top and which amply satisfied the sculptor by its homogeneity and fine-grained texture. The sculpture is finished in the round from the head down to the region of the thighs by the removal of the unwanted rock from behind, front and sides. Below the thighs, the knees and the feet are cut in very high relief with the parent rock-mass still left on the flanks and rear, as if to support it. The flanking rock-masses depict ant-hills and *kukkuṭa-sarpas* or cockatrices emerging out and from among them, and on either side emerges a *mādhavī*-creeper climbing up to entwine the legs and thighs and ascending almost to the arms, near the shoulders, with their leaves spaced out and terminating in a cluster of flowers or berries. The pedestal on which stand the feet of Gommaṭa, each measuring 2·75 m., is a full-blown lotus. Broad-chested and majestic, Gommaṭa stands erect in the *khaḍgāsana*-pose with his arms dangling on either side reaching to the knees and with thumbs facing in. The carving of the almost rounded head, 2·3 m. high, is a most sublime composition of any age

(plate 132). The sharp and sensitive nose, the half-closed and contemplative eyes, the well-shaped pouting lips wearing a benign smile, that could be discerned by a view from any direction, the slightly-projected chin with a dimple above, an imperceptibly high cheek, lobed ears and subdued and voluted curls of locks on the head invading the broad forehead—all make for a charming face, yet quite serene. The broad shoulders, 8 m. across, of sturdy appearance and the lack of well-modulated elbow and knee joints, the narrow hip, 3 m. wide in front, and rounded gluteal bulges, as if to balance the erect stance, the incurved and channelled midline of the back, the firmly-planted pair of feet, all in good proportion, accentuate the beauty and stance of the figure, while at the same time they indicate the conventions of Jaina iconography that has had nothing to do with corporeal appearances, perhaps due to the utter other-worldly personality of a Jina or a saint for whom this material world does not exist. The nudity of the figure, indicating absolute renunciation of a *kevalin*, the stiff erectness of the stance suggesting firm determination and self-control and the beaming smile yet contemplative gaze—all blend together to bring out the greatness of conception and the mastery of the sculptor. The deft skill with which, besides the head and its mien, the hands, the fingers and even the nails or the feet with their toes and nails are delineated in this hard intractable *in situ* rock is something to be marvelled at. The whole sculpture has evidently been controlled by the height and extent of the original rock itself, and the tor upon which Bāhubali of tradition is believed to have performed his eternal penance is still shown on the rear, the sides and the foot supporting the massiveness of the hill-composition and material basal foundation for this otherwise tall sculpture. As Fergusson says : 'Nothing grander or more imposing exists anywhere out of Egypt, and, even there, no known statue surpasses it in height.'[1] The Egyptian colossi, including that of Ramses, as also the great Buddhas on the faces of the cliffs of Bamian in Afghanistan, are at best reliefs, while the Gommaṭeśvara is in the round for most of its height above the knees, with a rear side as perfectly shaped and modelled as the front.

Added to this is the mirror-like smooth and shining polish of the entire body that brings out the rich fine grains of this greyish white granite, an art that had been lost or forgotten for more than a millennium since the workmen of Aśoka and his grandson Daśaratha had polished the extensive interiors of the Ājīvika caves in the Barabar and Nagarjuni hills near Gaya in north India. For a hypaethral statue on a high hill-top exposed to sun, rain, heat, cold and

[1] James Fergusson, *History of Indian and Eastern Architecture*, London, 1910, p. 72.

abrasive dust and rain-carrying winds the polish acts as a great refractory—a fact which the makers seem to have understood. Unlike the earlier examples of Gommaṭa at Ellora and other places, the creepers entwining round the body have been shown here with great control with their distinctive foliage well-spaced apart and in a way that would not detract from the majesty of the main figure itself.

The three later colossi of Gommaṭa from Karkala (A.D. 1342), Venur (1604) and the one not far from Bangalore, all in the Karnataka region, do not compare with this either in stature or in beauty of finish. The apparent shortening and thickening of the legs below the knee in proportion to the general stature of the body and the limbs above or to the total height, suggested more by their still organic contact with the parent rock, are more than offset by the flanking rock-mass and its sculptures of ant-hills, serpents and the growing creepers. The artist in the choice of the proportions has been quite well aware of the unusual location of his hypaethral subject on the top of a massive ovoid hill dominating the landscape for miles around, that was to be Digambara in the real sense, with the ethereal firmament and space as its canopy, background and vestment. His work was one to be viewed distinctly against such a background of endless space and that too from a distance if the eyes of the viewer were to take in the whole figure. In such a view all the parts of the body fall into proper proportions and the dignity of the work is not a little whittled.

The inscriptions on either expanse of the flanking rock at the base in three scripts, Tamil-Grantha, Nāgarī (old Marāṭhī) and Kannaḍa, and others elsewhere, indicate that the Gommaṭeśvara was got made by Cāmuṇḍarāya, the minister of the Gaṅga king Rājamalla Satyavākya or Rācamalla (974-84) some time after 978, the date of the *Cāmuṇḍa-rāya-Purāṇa* composed by Cāmuṇḍarāya himself, which does not mention this great achievement of his. The date of its creation is taken to be A.D. 983, though the traditional date of its consecration, according to several literary works, is Sunday, the fifth lunar day of the bright fortnight of Caitra in the cyclic year *Vibhava*, which might be equated to A.D. 1028. The inscription at the base also states that the *suttāla* or pillared cloister with shrines of twenty-four Tīrthaṅkaras was added round the colossus by Gaṅgarāja, the general under Hoysaḷa Viṣṇuvardhana. In such an act of erection of the part of the *maṇḍapa* with flat terrace immediately behind the statue he had cut down a large part of the supporting rock to a vertical scarp that forms the inner flank of his storeyed *maṇḍapa*, which, in turn, appears to be lending support to the colossus *in situ*.

Another Gaṅga sculpture of interest is that of Bharateśvara, the brother of Gommaṭeśvara Bāhubali in his *pūrvāśrama*. It stands almost neglected and broken below the knees. The extant part of the sculpture standing in *sama-bhaṅga* is about 3 m. high. Of fine proportions, this too has been carved out of a large boulder on the spot where it now stands on the west of the enclosure on the Candragiri hill, but unfortunately piled all over by visitors tapping it with stones to hear the musical notes it emits.

In addition to the score and more of places with hills containing natural caverns or rock-shelters, with drip-lines or ledges, polished beds and Tamil-Brāhmī inscriptions[1] there are many others belonging, as it were, to the second or later phase of Jaina occupation, distributed practically all over the districts of Tamil Nadu and south Kerala. While being without Tamil-Brāhmī inscriptions, they contain inscriptions, mostly in Tamil script and language, along with the other associations and often with Jaina sculptures, either as reliefs carved on the rock-face or as loose bas-reliefs. Some of them exhibit internal modifications like the vaulting of the roof and remains of brick constructions; paintings too have been noticed. Such evidences of occupation and re-use in the later phase are found also in the earlier series of caverns and rock-shelters, attesting to their continued use in the later phase.

The Pañcapāṇḍavamalai hills at Orambakkam village, District Chingleput, have recently been found to contain such Jaina associations[2] in their natural caverns with chiselled rock-beds. Near one of them are found sculptures representing Tīrthaṅkaras Ādinātha, Pārśvanātha and Mahāvīra. While the Ādinātha and Mahāvīra reliefs are found carved in relief directly on the rock-face, the relief of Pārśvanātha is carved inside a full-blown shrine-front, as is the case with standing Viṣṇu in the celebrated scene of Arjuna's penance at Mahabalipuram.[3] A Grantha and Tamil inscription by its side states that the *tevāram* (shrine with deity inside) was got carved by a Jaina teacher, Vasudeva Siddhānta-Bhaṭāra, the founder of *caturviṁśati*. The niche is fairly deep, boldly bringing out the architectural set-up. The shrine contains an image of Pārśvanātha in *kāyotsarga*, his head shaded by a five-hooded cobra. The architectural features, the sculpture and the palaeography of the associated

[[1] For early natural caverns with rock-cut beds and Brāhmī inscriptions, see above, chapter 9.—Editor.]

[2] R. Champakalakshmi, 'An unnoticed Jain cavern near Madurantakam', *Journal of the Madras University*, XLI, 1 and 2, Jan.-July, 1969, pp. 11-13.

[3] K. R. Srinivasan, 'Pallava architecture of south India', *Ancient India*, 14, p. 129, plate XVII.

inscription would all point to a date in the late seventh or early eighth century and mark this and the other two sculptures as Pallava. Ādinātha is shown seated with legs crossed in *sama-paryaṅka* and both hands placed on the crossed legs, one above the other, palms up in the usual *dhyāna*-pose. Over the head is a triple umbrella and on either side are flying Vidyādhara attendants holding *cāmaras*. The Mahāvīra sculpture too is depicted in a similar pose. While similar bas-reliefs on rocks near natural caverns are commonly found at various other places, the shrine-relief enshrining Pārśvanātha of this place is unique.

The Pañcapāṇḍavamalai or Tiruppānmalai at Vilappakkam, District North Arcot, has a natural cavern with Jaina association. The construction of a cross-wall has partly resulted in a tarn, the other part now being a Muslim *dargāh*. Most interesting are the sculptures and inscriptions of the Pallava-Coḷa periods of the eighth to the eleventh centuries. A Yakṣī figure is a remarkable specimen. There is a relief of a Tīrthaṅkara with a figure of a tiger, the Coḷa crest, depicted below it. The large rock-cut cave-temple at the foot of the eastern face of the hill, though incomplete in many respects, functioned as a Jaina temple with its roughly-hewn pillars, walls and ceilings plastered. The façade has a row of six pillars and two pilasters, one at either extreme, with a corresponding row inside the *maṇḍapa* dividing it into wider anterior and narrow posterior sections. The hind wall has a row of seven shallow niche-cells, all empty. Above the façade of the cave-temple with its a drip-line is carved a relief of a Jaina Tīrthaṅkara at the centre in the *siddhāsana*-pose.[1] This was the centre of a great nunnery of female Jaina recluses, of whom Pattinikkuratti, a female disciple of Ariṣṭanemi-bhaṭāra of Tiruppānmalai was of some importance at the time of Coḷa Parāntaka I, as an inscription of his times, dated A.D. 945, testifies.

Tirakkol in North Arcot District contains an interesting boulder with Jaina sculptures (plate 133). Armamalai, in the same District, contains fragments of Jaina sculptures and evidences of structural additions inside its cavern. The Armamalai cavern, of large dimensions, was converted into a triple-celled Jaina temple of the *tri-kūṭa* type with brickwork. The sculptural remains are those of two *dvāra-pālas* in rather low relief carved on slabs of stone. These, along with two other slabs with lotus-designs carved on one of their faces and fragments of pilasters, are the only architectural and sculptural embellishments that remain. The socket at

[1] K.R. Srinivasan, *Cave-temples of the Pallavas*, Architectural Survey of Temples, 1, Archaeological Survey of India, New Delhi, 1964, pp. 94-98.

the centre of the lotus-slab would indicate that the stone was used as the base for a wooden post, perhaps a *māna-stambha* or *dhvaja-stambha*. The two *dvāra-pālas* may represent Caṇḍa and Mañcaṇḍa respectively. The style and low-relief outline of the *dvāra-pālas* are suggestive more of Rāṣṭrakūṭa-Gaṅga affinities than Pallava. The fact that the central cell of the *tri-kūṭa* is larger than the two flanking ones would indicate its dedication to the principal Tīrthaṅkara, while the lateral ones may have had either other Tīrthaṅkara forms or sculptures or stucco models of Yakṣas or Yakṣīs. There are interesting remains of mural paintings on the walls and plastered ceiling. The date of the temple with its sculptures and its paintings would be the late ninth or early tenth century, as indicated by the style of the paintings which have affinities to the Rāṣṭrakūṭa style of Ellora and by a short Tamil inscription in Coḷa characters of about the tenth century.

Similarly, the celebrated Jaina centre Tirumalai, called Vaikāvūr in the inscriptions, in the same District, has, on its hill, a Jaina temple-complex (plate 134) formed by construction into and outside a natural cavern and dedicated on Mallinātha and Nemīśvara and is noted for its fine sculptures of Kūṣmāṇḍinī and Dharma-devīyakṣīs and Pārśvanātha and for its paintings. While the rock-carvings are akin to the early Coḷa sculptures in style, the contemporaneous paintings, of the late eleventh century, are highly conventional,[1] as Jaina paintings often are. Here too is found an inscription of Rāṣṭrakūṭa Kṛṣṇa III of his nineteenth year (937-38) and of the early Coḷa king Parāntaka I dated 912-13.

Vallimalai, also in North Arcot District, is replete with rock-cut Jaina sculptures in relief in association with its natural caverns (plate 135A). One of the caverns forms the sanctum of the present-day Subrahmaṇya temple-complex, but still the Tīrthaṅkara relief on top of the brow of the overhanging rock is clearly discernible. The foundation of one the shrines here was by the Western Gaṅga king Rācamalla I according to an inscription here. The sculptures have more Gaṅga than Pallava affinities. One of the caverns contains a twin sculpture of Tīrthaṅkaras, seated in the usual pose on *siṁhā-sanas* with diminutive pairs of *caurī*-bearers above. On either flank of the pair of Tīrthaṅkaras are shown reliefs of Ambikā with lion on the proper left and Brahmaśāstā on elephant-back on the proper right. Other relief include : Vardhamāna, cut inside a shallow square niche; Gommaṭa in miniature standing in *kāyotsarga*-pose or *pratimā-yoga* in a smaller niche; a group of four Pārśvanātha forms, seated with serpent-hoods above; two Yakṣīs, of which the

[[1] See below, chapter 30.—Editor.]

larger is Padmāvatī, and a Yakṣa on elephant-mount; five seated Tīrthaṅkaras in a row, with inscriptions below them; Yakṣī Ambikā in one of three sunk panels; another Vardhamāna on *simhāsana* under a triple umbrella, with *caurī*-bearers above the seat and two flying Vidyādharas above them and with *aṣṭa-maṅgalas* on top; and a third Pārśvanātha standing with head hooded by a serpent and with a triple umbrella over it, the whole set inside a *makara-toraṇa tiruvāci*. The most exquisite sculpture of the series is the one said to represent Vaḷḷi by the local people. It is a portrait of a lady standing in a gracefully-flexed *tri-bhaṅga*-pose, with a skirt reaching down to the ankles and secured at the waist by girdles, the neck adorned by necklaces and a *hāra* that passes down between her breasts. Her coiffure is a *dhammilla* done up on top of the head, her right hand is in a *kaṭaka*-like pose, while in her left hand that hangs down she holds something like a cup.

There are some interesting groups of Jaina rock-sculptures in Chittamur, South Arcot District, assignable to the ninth-tenth centuries, around which structural temples have come up from the middle and late Coḷa periods. Notable among these sculptures are those of Bāhubali, Pārśvanātha with his attendants (plate 135B) and Mahāvīra with his Yakṣī Siddhāyikā (plate 136A). Chittamur is the headquarters of a *maṭha* of the Tamil Jainas.

Thanjavur District, being one without any hill anywhere, is devoid of such monuments but distinct Jaina relics of the period are noticeable in Sendalai, Jananathapuram, Kuhur, Maruttuvakkudi, Devangudi, and Palaiyarai. Samanarmalai, near Madurai, has Jaina sculptures of the period between 600 and 1000, which are some of the finest and most interesting. Inside a cavern on this hill, fixed on a pedestal, is a Jaina image, while on the brow of the overhanging boulder are two more bas-reliefs of Tīrthaṅkaras inside niches with Vaṭṭeḻuttu inscriptions of the tenth century. The Settipodavu (*poḍavu* or *puḍai* meaning cavern) natural cavern on the slopes at the south-western part of the same hill has, near its entrance, a huge seated Jaina figure carved on the hill, with a Vaṭṭeḻuttu inscription below it. Within the cavern, on the vaulted roof, are to be found five groups of sculptures with Vaṭṭeḻuttu inscriptions below the central group. The first of the group represents Yakṣī Ambikā riding a lion, holding a drawn-up bow by the right hand and an arrow in position on the string by the left. Facing the lion-vehicle is an elephant, ridden by a male figure holding a sword and a shield in his hands. This combination is reminiscent of the defaced sculptured panels in the rock-cut cave-temple at Malaiyadikkurichi described earlier (p. 208). Next to this are three panels of Jaina Tīrthaṅkaras seated on pedestals and under

triple umbrellas. The fifth and last panel depicts a seated Yakṣī with her left leg folded on the *āsana* and the right hanging down; she holds a lotus-bud in her right, while the left hand rests on her lap. Evidently she is Padmāvatī. The spot called Pechchipallam lies on the eastern slopes of the hills at the southern extremity forming a sort of level ground in front of the rock above. Here there is a row of Jaina sculptures, five of them representing standing Supārśvanātha. There are six Vaṭṭeḻuttu inscriptions associated with these sculptures. The two others are seated Tīrthaṅkaras. The images are votive in nature as the inscriptions signify. Similar finely-wrought sculptures are to be found on the Nagamalai hill near Madurai. The Pañcapāṇḍavarmalai at Kilaiyur-Kilavalavu is also noted for its Jaina sculptures of the period carved on the huge boulders. They consist of Tīrthaṅkaras and deities like the Yakṣīs, and the place is called Pallikkudam. Likewise, the Poygaimalai at Kuppalanatham and the Karuppannasami rock at Uttamapalaiyam (plate 136B) have rows of Jaina sculptures mostly of Tīrthaṅkaras—Ādinātha, Neminātha and others; the associated inscriptions indicate their votive nature as also point to their date. The Aivarmalai natural cavern, too, has in association numerous relies of Jaina Tīrthaṅkaras and Yakṣīs with votive inscriptions in Vaṭṭeḻuttu. One of them, dated in A.D. 970 in the reign of Varaguṇavarman Pāṇḍya, refers to endowments to Pārśvanātha sculptured at this place.

Eruvadi, in Tirunelveli District, has a natural cavern on the Irattaipottai rock, the overhanging boulder over the cavern bearing a series of Jaina bas-reliefs accompanied by votive inscriptions in Vaṭṭeḻuttu script. One of the Jaina teachers, Ajjanandi, figures here as also in the Uttamapalaiyam and Ayyampalaiyam (Aivarmalai) inscriptions, pointing to their contemporary nature. The Bhagavatī temple on the hill at Singikulam was formerly a Jaina temple of a Yakṣī as evidenced by the presence of an image of a Tīrthaṅkara in the inner shrine now called Gautama-ṛṣi. The most remarkable series of Jaina sculptures (plates 137A, 137B and 138) with Vaṭṭeḻuttu inscriptions, belonging to the eighth-ninth centuries, is found at Kalugumalai. Noteworthy among these reliefs are those of Pārśvanātha with Dharaṇendra and Padmāvatī, Ambikā and Tīrthaṅkaras in rows.

Thus, one can see that natural caverns with earliest beds and Brāhmī inscriptions continued to be occupied in the later on second phase between 600 and 1000, characterized by the addition of sculptures, constructions in brick and inscriptions in Vaṭṭeḻuttu and Tamil scripts. In addition, other caverns and rock-shelters were pressed into use and occupied by Jaina teachers and recluses forming *paḷḷis* as evidenced by the presence of relief-sculptures on the

rock-faces and other loose sculptures in relief and in the round. The instances being too many, only the most outstanding and well-known ones have been mentioned here. But it should be stated that a systematic iconographic survey and study of the wealth of Digambara Jaina material is yet to be made in the Tamil country.

The sculptures found at Tiruccāraṇattumalai near Chitaral, Kanyakumari District, are described later in this chapter.

Besides bas-reliefs, both rock-cut and loose, a few large sculptures in the round have also been found. From a ruined temple at Danavalapadu, District Cuddapah, Andhra Pradesh, a few sculptures were brought to the Madras Government Museum; they are fine examples of Rāṣṭrakūṭa art in black stone. A Mahāvīra sculpture from Tuticorin, District Tirunelveli, is a fine Pāṇḍya specimen in granite. A large sculpture of a seated Tīrthaṅkara, over a metre in height, perched on the ruins of a brick temple on a mound at Puttambur (Pudukkottai, Tiruchchirappalli District), is a noteworthy Coḷa specimen of good proportions. A seated Tīrthaṅkara from Mosakudi in the Pudukkottai Museum, an early specimen in granite, is rather a poor representation, while a large standing Pārśvanātha, also in granite, from Mangattevanpatti in the same Museum, is moulded much more artistically.

K.R. SRINIVASAN

REMAINS IN KERALA

Kerala has a few Jaina monuments ascribable mostly to the period from the ninth to the eleventh centuries when the Āy rulers in the south and the Ceras in central Kerala extended patronage to the Jaina faith. In the ancient Cera country, however, Jainism had a still earlier tradition, for some of their rulers had taken up the cause of that religion during the Tamil Śaṅgam age. For instance, one of the rock-shelters at Pugalur, near Karur, in District Tiruchchirappalli, has on its brow, just below the drip-line, two Cera inscriptions of about the second century A.D. According to these epigraphs the rock (*kal*) was cut (*arupita*) for Ceṅkāyapan̲, a Jaina monk, by the grandson of Ko-Ātan̲ Ceral Irumpoṟai.[1] Some of the inscriptions near the beds and pillow

[1] *Annual Report on South Indian Epigraphy, 1927-28*, Madras, 1929, nos. 341-49 and p. 50; *Annual Report on Indian Epigraphy, 1963-64*, Delhi, 1967; I. Mahadevan, 'Corpus of the Tamil Brāhmī inscriptions', *Seminar on Inscriptions, 1966*, Madras, 1968, pp. 65-67; K.G. Krishnan, 'Cera kings of the Pugalur inscriptions', *Journal of Ancient Indian History*, IV, Calcutta, 1970-71, pp. 137-43. [See also above, p. 101 —Editor.]

lofts provide names of their users, and one such bed (*adiṭṭāṉam*) was meant for Ceṅkāyapaṉ himself. That Pugalur was a very important Jaina centre is evident from the large establishment there consisting of four rock-shelters on the same hill accommodating a total number of about thirty monks, who mostly hailed, as the epigraphs show, from neighbouring villages. It is worth noting that while such rock-shelters are common on the east coast and represent an early phase of Jainism in south India, this phase made no headway on the west coast, specially within the present political boundaries of Kerala.

The rise of Jainism in Kerala proper possibly synchronizes with the re-emergence of the Ceras in the beginning of the ninth century with their new capital at Mahodayapuram, modern Tiruvanchikulam in District Trichur. In this period, as the inscriptional and literary data reveal, the Tirukkuṇavāy temple, located somewhere near the Cera capital, was a great Jaina centre. An inscription found near the Jaina *basti* at Talakkavu, District Cannanore, speaks of the foundation of the Tirukkuṇavāy temple some time in the early part of the eighth century.[1] Undoubtedly, these were structural temples, but the tradition of using rock-shelters as Jaina resorts was also present in Kerala during the ninth century. On the whole, the Jaina monuments of this period in Kerala may be grouped under two groups—rock-shelters and structural temples. While the former group is still intact despite their conversion into Bhagavatī shrines, traces of structural temples in the original form are hard to find.

The most impressive rock-shelter (plate 139A)—and it was located in the ancient Āy territory—is the one on the Tiruccāraṇattumalai, near Chitaral in District Kanyakumari. On the side of the natural cavern, formed by an overhanging rock, are sculptured a number of Tīrthaṅkara figures (plate 139B), apart from some inscribed votive images carved by visitors hailing from far-off places.[2] Of these reliefs, the most important are Pārśvanātha, Mahāvīra and Padmāvatī. The last-mentioned deity stands on a *padmāsana* with lion as her

[1] M.G.S. Narayanan, 'New light on Kunavayir Kottam and the date of Cilappatikaram', *Journal of Indian History*, XLVIII, 1970, pp. 691-703. Several Jaina temples of the ninth to the eleventh centuries seem to have sprung up on the model of this temple, where, as the tradition goes, Iḷaṅgo Aḍigaḷ, the author of the *Śilappadikāram*, retired after his renunciation. It is noteworthy that inscriptions from the Śiva temple at Kinalur, District Kozhikode, and the Tiruvannur temple, built on an apsidal plan, at Kozhikode, both of the eleventh century, refer indirectly to the presence of a Jaina temple at Tirukkuṇavāy.

[2] T.A. Gopinatha Rao, 'Jaina and Bauddha vestiges in Travancore', *Travancore Archaeological Series*, II, part II, Trivandrum, 1919, pp. 125-27.

vehicle. A few attendant figures have also been portrayed on either side of Padmāvatī; in fact, all the prominent figures here are accompanied by worshippers or flying Vidyādharas. Most of the Tīrthaṅkara images have a three-tiered canopy over the head and are seated in *sattvaparyaṅka*-pose, while Pārśvanātha stands gracefully below a three-hooded cobra.

The most important inscription here is the one belonging to the Āy king Vikramāditya Varaguṇa (*circa* 885-925), which records the gift of some golden ornaments to the Bhaṭāriyār of the Tiruccāraṇattumalai.[1] All the votive figures have below their seats short inscriptions in Vaṭṭeḻuttu characters mentioning the donor's name and place. These inscriptions clearly show that the Jaina establishment continued to exist till at least the middle of the thirteenth century, after which it was converted into a Bhagavatī shrine.

There is also another Jaina rock-shelter at Kallil (plate 140A) near Perumbavur, in District Ernakulam, which also was transformed into a Bhagavatī shrine in later times (plate 140B). On the façade of this rock-shelter is carved an unfinished seated figure of Mahāvīra. Further, on the back walls of the Bhagavatī shrine is carved the figure of Mahāvīra seated on a *siṁhāsana* in *sattvaparyaṅka*-pose; behind him are shown two attendant figures, one of them holding a flywhisk. Here also a three-tiered umbrella is shown over the head of Mahāvīra. A stone image of Padmāvatī, now covered with a metallic mask, is kept near the figure of Mahāvīra and is worshipped as Bhagavatī.[2]

Almost contemporaneous with the rock-shelters are found the ruins of a few structural temples in Kerala, the most important of which is the one at Godapuram, near Alathur, District Palghat. Known locally as the Śākkayār Bhagavatī temple, the site yielded two Jaina images, now in the Trichur Museum. The image of Mahāvīra is seated on a *siṁhāsana* in *sattvaparyaṅka*-pose, with a three-tiered umbrella over the head; the emblem is depicted as three front-facing lions between four pilasters on the pedestal. There is an attendant figure on either side above the rearing lions, holding a flywhisk in the right hand, the left being in *kaṭi-hasta*. An image of Pārśvanātha also has been recovered from the site. Pārśvanātha is in *kāyotsarga*-pose, standing on a double-lotus *pīṭha*, with a three-hooded cobra over his head. The tail of the Nāga coils round the *pīṭha* and then goes round the thighs and back of the image. Significantly, the site, like the ones at Kallil and Chitaral, was also

[1] T.A. Gopinath Rao, 'Chitaral inscription of Vikramāditya Varaguṇa', *Travancore Archaeological Series*, I, part XII, 1912, pp. 193-94.

[2] Gopinatha Rao, *op. cit.*, 1919, p. 130.

known as the Bhagavatī temple, and this tradition may indicate that originally the temple-complex enshrined an image of Padmāvatī as well.

At present the site of Godapuram is represented only by a few buried structures and some scattered architectural fragments. The area looks like a low mound, and there is every likelihood of structures coming to view by excavation. In an exposed section one can notice traces of a buried granite structure, having an *adhiṣṭhāna* of the *mañcaka* variety. At the same time, among the loose pieces on the surface are noticed the usual *adhiṣṭhāna*-components like *upāna, jagatī, tripaṭṭa-kumuda, kaṇṭha* with *kampas* and *paṭṭikā*; a few pieces of *vṛtta-kumuda*, evidently belonging to some other shrine, are also to be seen. All the structures at this Jaina establishment, as their mouldings show, were originally square or rectangular on plan, enshrining seated or standing Jina figures.[1] Stylistically, the sculptures may be dated to the ninth-tenth century. This dating is further corroborated by the discovery of a Tamil inscription in Vaṭṭeḻuttu characters of about the tenth century.[2] The undated epigraph also refers to the deity as Tirukkuṇavāyttevar, reminiscent of Kuṇavayiṛ-koṭṭam, where the author of the *Śilappadikāram* is stated to have retired after renouncing his right to the Cera throne. The date and the provenance of the Jaina record clearly establish the fact that Jainism was in a flourishing stage during the ascendancy of the second Cera dynasty.

Palghat proper also has a Jaina temple dedicated to the eighth Tīrthaṅkara Candraprabha, but its date cannot be ascertained in view of the thorough renovation that it has undergone in recent times. In front of the present temple stands the basement of an earlier shrine (plate 141), and like any other Brāhmaṇical shrine in the south, it has a *bali-pīṭha* in front. The granite *adhiṣṭhāna* of the deserted temple is of the *mañcaka* type. The site yielded a headless Jina figure (plate 142) seated in the *vajraparyaṅka*-pose. Its modelling is more realistic than is generally met with in the south. The narrow, round shoulders and slimness of the body are reminiscent of northern tradition. Stylistically it belongs to the ninth-tenth century.

It is generally held that in the wake of Brāhmaṇical upsurge many Jaina shrines were converted into Brāhmaṇical ones. For example, the Kudalmaṇikkam temple at Iringalakuda, District Trichur, dedicated to Bharata, the brother of Rāma, was, as the tradition avers, originally meant for Bharateśvara-muni.[3]

[1] *Indian Archaeology 1968-69—a Review*, New Delhi, 1971, p. 86.

[2] *Annual Report on Indian Epigraphy, 1959-60*, no. 238. Also *Journal of Indian History*, XLIV, 1966, p. 537, and XLVIII, 1970, p. 692.

[3] A. Sreedhara Menon, *A Survey of Kerala History*, Kottayam, 1967, pp. 88-89.

It is, however, difficult to ascertain the truth in this case, but the process of gradual transformation of a Jaina shrine into a Brāhmaṇical one is amply testified by the evidence from Chitaral and Kallil. This very process can be traced also in the Nāgarāja temple at Nagercoil, District Kanyakumari, which has yielded many Jaina reliefs carved on pillars and on walls alongside Brāhmaṇical figures. The temple continued to be a Jaina establishment till at least Kollam 697 (A.D. 1522), when it received donations from the Travancore king Bhūtalavīra Udayamārttaṇḍavarman.[1] The reliefs of Mahāvīra, Pārśvanātha and Pādmāvatī may be ascribed to the sixteenth century on stylistic considerations. Yet, two huge Nāga figures with five hoods, each sheltering a seated image, may be dated to the tenth century, when Jainism was in a flourishing state in the Āy territory. Referring to the Ananta shrine, which was erected in Kollam 764 (A.D. 1589), Gopinatha Rao states that the deity Pārśvanātha perhaps became at a later period the Nāgar Tiruvanantāḷvāṉ, Ādiśeṣa of Viṣṇu.[2]

Jainism in Kerala, as represented by the rock-shelters and a few structural temples, must have derived its inspiration from the neighbouring Pāṇḍya country. Innumerable bas-reliefs, accompanied by inscriptions, on a huge rock-face at Kalugumalai, District Tirunelveli, compare in every respect with the reliefs at Chitaral. But the Mysore region might have also influenced, to some extent, this religious movement, specially in north Kerala. Some Jaina settlements exist even today at places like Kalpetta, Manantody and other places in the Wynad area of District Kozhikode. Some authorities consider the rock-shelter on the western slope of the Edakkal hill, near Sultan's Battery, in the same District, as of Jaina affiliation.[3] Though associated with inscriptions, one of them dating back to the sixth century, and rock-carvings, the rock-shelter does not show any Jaina vestiges.[4] But Sultan's Battery near the Edakkal rock-shelter, also known as Ganapati-vattam, has the ruins of a large Jaina *basti*, which may be dated to the thirteenth-fourteenth century, if not earlier. It is an example of a cloistered temple built entirely of granite. In its axial arrangement, it consists of a square *garbha-gṛha*, *ardha-maṇḍapa*, *mahā-maṇḍapa*, later transformed into a closed structure and partitioned into two halves, and a detached portico simulating the *namaskāra-maṇḍapa* of the Kerala tradition. But unlike the Kerala temple-style, it has a mildly sloping

[1] Gopinatha Rao, *op. cit.*, 1919, pp. 127-28.

[2] *Ibid.*, p. 129, n. 2.

[3] Menon, *op. cit*, p. 89; Elamkulam P.N. Kunjan Pillai, *Studies in Kerala History*, Kottayam, 1970, p. 261.

[4] F. Fawcett, 'Notes on the rock carvings in the Edakal cave, Wynad', *Indian Antiquary*, XXX, 1901, pp. 409-21.

stone roof, with two inconspicuous domical superstructures on top, one above the *garbha-gṛha* and the other atop the *mahā-maṇḍapa.* Perhaps the original superstructure of the temple is completely lost. In its original form the temple seems to have been enclosed by a peristyle, in which columns having octagonal *kaṭṭu* and square *sadurams* were mostly used. The columns of the *mahā-maṇḍapa* appear to be more developed, and their tapering shafts and decorations are reminiscent of the Vijayanagara tradition. At present there is no image inside the *garbha-gṛha,* but the *lalāta-bimba* of its doorway contains a seated Jina figure; an identical figure occurs also on the lintel of the *ardha-maṇḍapa.*

A number of fragmentary Jaina images were discovered several decades back near Sultan's Battery, but it is difficult to ascertain whether they belonged to the temple described above. One such figure, which may be dated to the eleventh-twelfth century, shows a standing image of a Tīrthaṅkara with a three-tiered parasol over his head. The hair has been depicted in the form of small ball-like curls. It was undoubtedly a *toraṇa*-image, in which the arched gateway forms a frame around the image. Amongst the finds may be seen several fragments of a tablet with miniature Jina figures arranged in rows. Without any doubt, they form part of a *caturviṁśati-paṭṭa.* Most of the seated images, one of them having a lion in the centre of the *pīṭha,* are in the *vajra-paryaṅka*-posture.

H. SARKAR

Part V

MONUMENTS & SCULPTURE
A.D. 1000 TO 1300

CHAPTER 20

NORTH INDIA

HISTORICAL INTRODUCTION

THE TWO FOREMOST POLITICAL POWERS WHICH EXERCISED THEIR SWAY OVER a large portion of upper India during the eleventh and twelfth centuries were the Cāhamānas and the Gāhaḍavālas. The artistic, literary and religious activities within this range of time have significance not only for the high level of development but also for the fact that they marked the last phase of a continuous chain of cultural growth. While the art and literature seem to have followed in most cases a course of conventional development in medieval times in upper India, the religious growth, despite conflicting philosophies, was marked by a spirit of adaptability and toleration within the frame of *deśa-*, *jāti-* and *kula-dharma*. The Jaina, Brāhmaṇical and other establishments flourished side by side and the royalty maintained a remarkably liberal outlook and showed respect towards their subjects in matters of religious rites and beliefs.

The Cāhamānas of Śākambharī, who rose to prominence in the later half of the tenth century, were patrons of arts and letters; although Brāhmaṇists, they encouraged Jainism to a great extent. Pṛthvīrāja I, according to the *Muni-suvrata-carita*[1] (Vikrama-*saṁvat* 1193-A.D.=1136-37) of Candra-Sūri, showed respect to Jainism by making offerings of golden *kalaśas* to the Jaina shrine at Ranthambhor. His son Ajayarāja not only allowed his new capital Ajayameru (Ajmer) to be decked with Jaina temples but also donated a golden *kalaśa* to the Pārśvanātha shrine there. Similarly, Arṇorāja is stated to have granted the followers of the Jaina Ācārya Jinadatta-Sūri a site for the construction of a temple and is also said to have acted as a judge in a discussion between the Śvetāmbara Ācārya Dharmaghoṣa-Sūri and the Digambara Paṇḍita Guṇacandra. Vigraharāja IV not merely raised a Jaina *maṭha* in his capital but also prohibited the slaughter of animals on certain days in a month throughout his vast kingdom. According to Raviprabha's *Dharmaghoṣa-Sūri-stuti*, he was

[1] *Puhaīrāyeṇa Sayaṁbharī-narindeṇe jassa-leheṇa Raṇakhaṁbhaura-jinahare caḍaviyā kanaya-kalasā*. Quoted by Dasaratha Sharma, *Early Chauhan Dynasties*, Delhi-Jullundur-Lucknow, 1959, p. 38.

assisted by Arisihā (probably Arisiṁha of Mewar as suggested by Sharma)[1] and a ruler of Malwa in hoisting the flagstaff on the Rāja-vihāra, a Jaina temple at Ajmer. Pṛthvīrāja II made the gift of a village to the temple of Pārśvanātha at Bijolia.[2] Arṇorāja's son Someśvara also donated a village to the Jaina shrine at Bijolia and Pṛthvīrāja III granted a *jaya-patra* to Jinapati-Sūri in V.S. 1239 (A.D. 1182) and employed followers of Jainism to many responsible posts.

The Cāhamānas of Nadol, being closer to the Caulukyas (Solaṅkīs) of Gujarat, were more intimate with Jainism. Aśvarāja of the Nadol branch of the Cāhamānas, himself a Jaina, issued orders for a strict observance of *ahiṁsā* on certain specific days. An epigraph of Aśvarāja's period, dated A.D. 1110, from Sevadi registers a gift barely equal to one *hāraka* from every well (with *arahaṭṭa*) located within four villages for the daily *pūjā* of Dharmanātha-deva by Mahāsahaniya Uppalaraka. Another inscription, of A.D. 1115, from the same place records a gift of king Kaṭukarāja on the occasion of Śivarātri for the worship of Śāntinātha in the *khattaka* of Yaśodeva. In 1132 king Rāyapāla's sons and queen donated a certain quantity of oil from each oil-mill out of the royal family's own share. The Nadloi inscription of 1138 also records a grant of one-twentieth part of tax levied on the merchandise coming to and going out of the city for the *pūjā* of Jina Neminātha. Alhaṇadeva issued on the Śivarātri day of 1152 an *amārī-ghoṣaṇā* (proclamation for non-slaughter of animals) and even Brāhmaṇas, priests and ministers were ordered to respect this edict. The kings of this line worshipped Brāhmaṇical gods like Sūrya, Īśāna, etc., and showed respect towards the Brāhmaṇas as well as Jaina shrines and Ācāryas. This spirit of tolerance also seems to have been shared by the common man normally throughout the period in spite of occasional polemics and conflicts between leaders of various religious systems.

The position appears to be similar with the Gāhaḍavāla kings of Kanauj and Vārāṇasī, although we have no direct evidence on their outlook towards Jaina community and church. Yet, a single example is sufficient to show that they had liberal and tolerant religious ideas. The Gāhaḍavāla ruler Govindacandra was a devout Brāhmaṇist like his predecessors, but his consort Kumāradevī was a Buddhist who was allowed by her husband to reconstruct

[1] *Ibid.*, p. 62.

[2] *tajjyeṣṭha-bhrātṛiputro'bhūt Pṛthvīrājaḥ Pṛthūpamaḥ |*
tasmād arjjita-hemāṅgo hema-parvvata-dānataḥ ||
atidharmmaratenāpi Pārśvanātha-svayambhuve |
dattaṁ Morājharī-grāmaṁ bhukti-mukteśca hetunā ||
Epigraphia Indica, XXVI, 1952, p. 105.

the Buddhist Dharma-cakra-Jina-vihāra at Sarnath. Govindacandra also donated a village to the Buddhist *saṅgha* at Śrāvastī.

Jaina images found at Kauśāmbī, Mathurā, Śrāvastī and other places indicate that Jainism flourished well under the Gāhaḍavālas. Some of the rulers of this house appear to have had diplomatic relations with the Caulukyas of Gujarat. The *Kumārapāla-carita* records that Kumārapāla Caulukya sent his ministers to Kāśī, to suppress injury to animals.[1] A poet named Viśveśvara of Kāśī, who, according to the *Prabandha-cintāmaṇi*, attended a literary meeting at Paṭṭana organized by the great Jainācārya Hemacandra during the reign of Kumārapāla, was perhaps an official representative of the Gāhaḍavāla court. The overlord of Kāśī, who conferred the title of *Vādisiṁha* on Abhayadeva, a famous Jaina poet, seems to be a later Gāhaḍavāla ruler. An inscription (V.S. 1207=A.D.1151) on a pillar-capital fixed in the L'āl-Darwāza Masjid at Jaunpur mentions one *bhaṭṭāraka* Bhāvibhūṣaṇa,[2] who may be taken to be a Jaina ascetic of importance in view of his title. He was possibly connected with some Jaina religious establishment in the Jaunpur area.

The vast territory from the Siwaliks in the north to Chitor in the south and from the eastern fringe of the great Rajasthan desert to Vārāṇasī or a little beyond formed the kingdoms of the imperial Cāhamānas and the Gāhaḍavālas. Literary and epigraphical references as well as material remains indicate that numerous Jaina shrines were built in this heartland of India during the eleventh and twelfth centuries both by the public and the kings and nobles. These edifices, probably represented many significant aspects of Jaina art and architecture, but the evidence available to us, unfortunately, is limited both in time and space. Of the excellent Cāhamāna temples at Śākambharī, Ajayameru, Amer, Nagaur, Pallu, Sanganer and Ranthambhor, all in Rajasthan, at Ḍhillikā (Delhi-Mehrauli area) and at Āsikā (Hansi), Pinjaur and other places in Haryana, we have either no traces of the structures or the remains are so fragmentary that they hardly help us in the reconstruction of exact temple-forms and the analyses of architectural movements properly. Some remarkable shrines built during the reign of Cāhamānas of Nadol, who were feudatories of the Caulukyas, however, do survive in their original form.

The position in respect of the monuments raised during the Gāhaḍavāla rule is still worse. There is not a single Jaina or even Brāhmaṇical shrine in proper

[1] Roma Niyogi, *The History of the Gāhaḍavāla Dynasty*, Calcutta, 1959, p. 82.

[2] A. Cunningham, *Archaeological Survey of India Report, 1871*, XI, reprinted Varanasi, 1966, p. 126.

shape in the whole territory marking the kingdom of the Gāhaḍavālas (Uttar Pradesh and a part of western Bihar) which could furnish even a general idea of the temple-structure in this part of the country during the reign of this royal house. According to the Jainas, in the whole of India, the Madhya-deśa (Haryana and Uttar Pradesh) represents the sacredmost land associated with the birth and life of as many as eighteen Tīrthaṅkaras. It was also the source-land of Jaina culture in ancient times. During the supremacy of the Gāhaḍa-vālas, numerous temples and other sacred structures must have been constructed here specially at places like Hastināpura, Ahicchatrā, Mathurā, Kānyakubja, Kauśāmbī, Vārāṇasī, Ayodhyā, Śrāvastī, etc., besides a number of other sites. Yet today there is hardly a trace of any of these temples except some images and damaged pillars, pilasters or other structural parts. It is, therefore, utterly difficult to understand the medieval Jaina art-history of the region in precise terms.

ARCHITECTURE

The Jaina religious edifices raised during this age must have comprised a variety of structures, e.g. the temple (*prāsāda*), *deva-kulikās* or chapels, *sahasra-kūṭas* (normally solid pyramidal structures with numerous figures of Jinas on it), *māna-stambhas*, *niṣedhikās* (memorial-pillars), *maṭhas*, etc., known to us from various sources. The Cāhamāna kingdom was perhaps full of Jaina edifices with a distinct personality forming impressive quadrangles, besides smaller temples or isolated *deva-kulikās* with a frontal porch and with or without enclosures, for the shrines were raised according to the capacity, desire and requirement of the builders.

The general form of the Jaina temples was hardly different from Brāhmaṇical shrines; however, the iconographic treatment did always differ, as it was to be according to the mythological narrations, philosophical tenets and ritualistic concepts of the Jaina church. The architects, masons and craftsmen came from the one and same group which worked for the Brāhmaṇi-cal or other buildings in different regions.

The Jaina temples of this age, like the Brāhmaṇical edifices, therefore, bear the reflections of the zonal variations and stylistic blends.[1] The main building-orders which appear to have played their part in shaping the temple-building movement during Cāhamāna period were the original structural

[1] M. A. Dhaky in *Shri Mahāvīra Jaina Vidyālaya Golden Jubilee Volume*, Bombay, 1968, pp. 306 ff.

tradition of Rajasthan having direct links with the Pratīhāra monuments on the one hand and the Gurjara shrines on the other, besides a localized austere style in eastern parts. It is not unlikely that some temples connected with the tradition of the Malwa-Deccan architecture also influenced Rajasthan to a limited degree. The original Rajasthani style is robust, bearing propitious but restrained decoration and bold treatment. In many cases one can also notice a pleasing fusion of these orders in medieval temples, particularly in those which date in mature Cāhamāna phase. Of these styles, the most dominating one proved to be the delicate ornamental style of Gurjara-deśa which travelled far beyond its land of birth perhaps as far as the Madhya-deśa, although in a somewhat modified form. Dhaky[1] rightly says: 'The two styles—Mahā-Gurjara and Mahā-Māru—could not remain insular, uninfluenced from each other for longer time. Not all at once, but by a slow yet definitely progressing process of osmosis, the two exchanged at first the ideas and next went into "deep nuptial embrace" whereby each merged into the other and, by the dawning of eleventh century, a fully fused, potential, highly ornate, hybrid but extraordinarily standardized style—The Māru-Gurjara—emerged. This typical new style, with a few local accents here and there, suggestive of a stress either on Mahā-Māru Mahā-Gurjara blood, spread otherwise homogeneously through the greater expanse of western India.'

The general features of the Cāhamāna temples appear to be a *pañca-ratha* towered sanctum (*mūla-prāsāda*), vestibule, attached hall (normally closed) with transepts and pillared interior with ornamental ceilings (*vitānas*) and entrance-porches. In some cases the temples were also enriched with *toraṇas* or ornate entrance-frames. An excellent example of the Jaina *toraṇas* of the Cāhamāna period can be seen in the famous Mahāvīra temple at Osia (above, chapter 14). The *śikharas* are bedecked with a cluster of minor *śṛṅgas* around rising above the *karṇa* (quoin), *bhadra* (central) and other offsets of the structure. However, examples of solitary *śikharas* over the *garbha-gṛha* without *aṅga-śikharas* are also there. The *śikharas*, formed of various recessed planes including projecting pediments, are decked with *bhūmi*-divisions and interlaced designs in most cases, specifically those which bear the Gurjara structural impact, or more correctly, as Dhaky suggests, follow the combined Māru-Gurjara idiom. But the purer specimens of the Rajasthani style perhaps continued to be more virile with restrained sculptural decoration during this period. These did not have basal elephant and human bands and projecting ribbed awnings (*daṇḍa-chādyas*) above the *jaṅghā*. The roofs of the halls and porches were stressed by shapely tiered elevation of concentric courses having attractive soffits with a

[1] *Ibid.*, p. 311.

variety of well-carved *vitānas*. The pillars within these classes of temples can be divided into two groups: (1) those with thick sculptural treatment comprising an ornate and recessed body, and (2) those bearing a conventional form and showing a bold and restricted decoration in the form of popular art-motifs like bell-with-chain, lozenges, etc., on the shaft and above. Some of pillars are just faceted and plain. In some of the remains of Jaina temples in Rajasthan and Delhi (within the Qutb complex) examples of the latter variety can be seen.

Jaina architecture under the Gāhaḍavālas is, however, difficult to study, as we have virtually no data except a highly-damaged brick structure found at the site of Śobhnāth (Sambhavanātha) temple at Śrāvastī (fig. XII). Remains of a Jaina shrine discovered at Bateshwar (District Agra) and Parasnath (District Bijnor), however, do not help us much in understanding the temple-structures of the period. Regarding a high mound at Bateshwar, Carlleyle[1] makes a significant

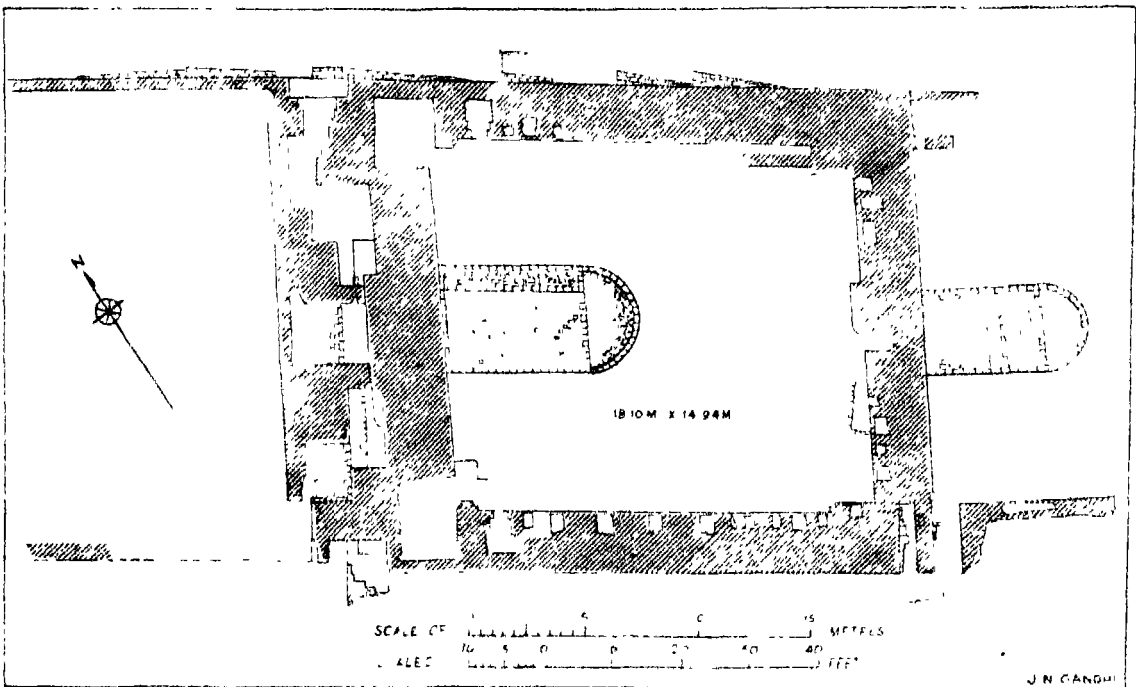



FIG. XII. Śrāvasti : plan of the Śobhnath temple. (After Vogel)

observation: 'The higher ground from the traces of numerous trenches and traces of foundations of walls on it and around it, I immediately perceived, must have been the site of ***much more ancient*** temples (probably a fortified temple

[1] J. D. Beglar and A. C. Carllcyle, *Archaeological Survey of India Report, 1871-72,* IV, reprinted Varanasi, 1966, p. 226.

encloure.' A Jaina *caumukha*, a figure of a lady with a child (Ambikā?), Jina heads and canopies were also recovered from this mound. Does it not suggest that this high mound with a *prākāra* was a Jaina temple of the middle ages? The Brāhmaṇical or Buddhist shrines of north India did not have high enclosure-walls in the medieval period.

The principal building-material of the Gaṅgā-Yamunā valley was always brick, for it was easy to manufacture. Stone was available only in its peripheral regions, e.g. the Himalayan hills, Aravalli extensions near Delhi and Mathurā and the Vindhyan ranges on the south and south-east up to Vārāṇasī. Most of the shrines, whether of the Jainas or the Brāhmaṇas, in the Gāhaḍavāla period must have been built in brick, and the line of development of such shrines was most likely different organically from those of stone temples. Some idea of their types, with angular (eight-sided, ten-sided and sixteen-sided), circular or quadrangular body, could be formed from brick shrines of the preceding period in Fatehpur, Kanpur and Sultanpur Districts,[1] besides the Dharmacakra-Jina-vihāra at Sarnath. Material from earlier buildings was freely utilized in the construction of new shrines. This is also attested by the remains of the Śobhnāth temple at Śrāvastī. Moulded and carved bricks were employed normally for the decoration of the structure.

In respect of the stone temples some idea is furnished by a representation in stone of a miniature *deva-kulikā* relief in the Allahabad Museum (fig. XIII). It has been dated to the eleventh century.[2] The rendering illustrates a family-affinity with the Ādinātha and Vāmana temples at Khajuraho in regard to the form of the *śikhara*.

There is another decorative replica of a *deva-kulikā* in the Allahabad Museum (fig. XIV), which has been dated to the tenth century. On the one hand, this representation shows a close relation with the *mūla-prāsāda* of the Pratīhāra order; on the other it seems to have served as a future model of the towered sanctuary for the ensuing period. This is testified by Jaina *deva-kulikās* of *circa* fourteenth century in the Maṇyā temple-complex at Dwarahat in District Almora. The temple-pattern of the Gāhaḍavālas was perhaps influenced, if to a limited extent, by the art-traditions of Rajasthan, central India and even Bihar, but in regard to the *mūla-prāsāda* it appears that the Pratīhāra form was continued with modifications but with a characteristic heaviness

[1] M.C. Joshi in *Bhāratī*, Bulletin of the College of Indology, Banaras Hindu University, 8, part I, pp. 66 ff.

[2] Pramod Chandra, *Stone Sculpture in the Allahabad Museum*, Poona, 1971 (?), plate CLXXIV.

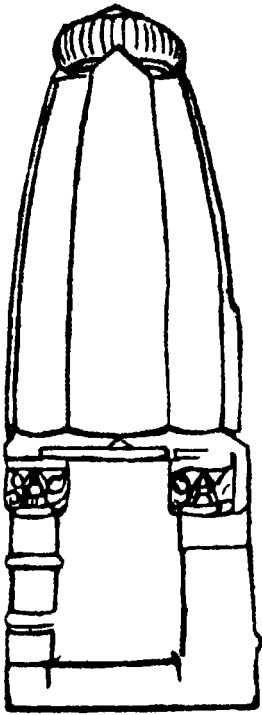



FIG. XIII. Allahabad Museum: a *deva-kulikā*. (After Pramod Chandra)

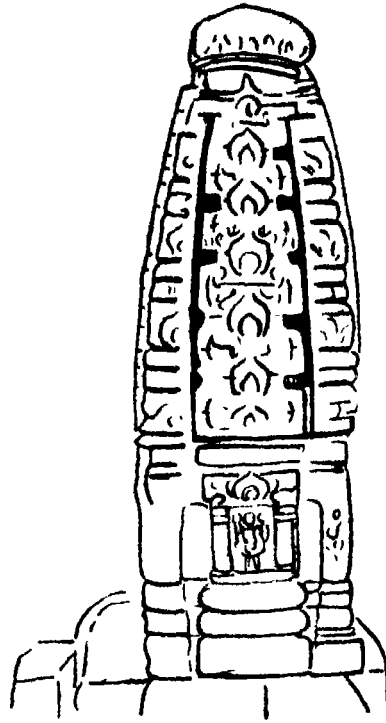



FIG. XIV. Allahabad Museum: a shrine. (After Pramod Chandra)

which ultimately degenerated in stylization. The temples probably had attached porches and pillared halls, but nothing definite could be said about their shape or structural details.

TEMPLES

Countless temples belonging to the Jaina faith were raised under the rule of the imperial Cāhamānas. In the Jaina literature and contemporary inscriptions, numerous references to such buildings are available. Structural as well as sculptural remains also indicate the existence of numerous Jaina buildings in this period. Unfortunately, most of the Cāhamāna temples and other buildings were subsequently destroyed and the few surviving ones were modified beyond recognition in the course of later repairs or renovations. Perhaps the only good examples of the Jaina building-art of the period can be seen in the famous complex of the Mahāvīra temple at Osia or ancient Upakeśa (fig. XV), which is mentioned as a place of Jaina pilgrimage in the *Sakala-tīrtha-stotra* of Siddhasena-Sūri. This temple, originally built in the reign of the Pratīhāra ruler Vatsarāja (783-92), consisted of a sanctum (*garbha-gṛha*) with an ambulatory, a vestibule,

a closed hall (*gūḍha-maṇḍapa*) with an attached open hall (*mukha-maṇḍapa*) and a porch (*mukha-catuṣkī*), but was partly renovated in 956, and *deva-kulikās* surrounding the temple proper, the main *śikhara* and a *toraṇa* were added in the eleventh century. 'The original sanctum has survived only up to the wall-cornice, while the *śikhara* clustered by three rows of turrets is later restoration in the developed medieval style of Rajasthan.'[1]

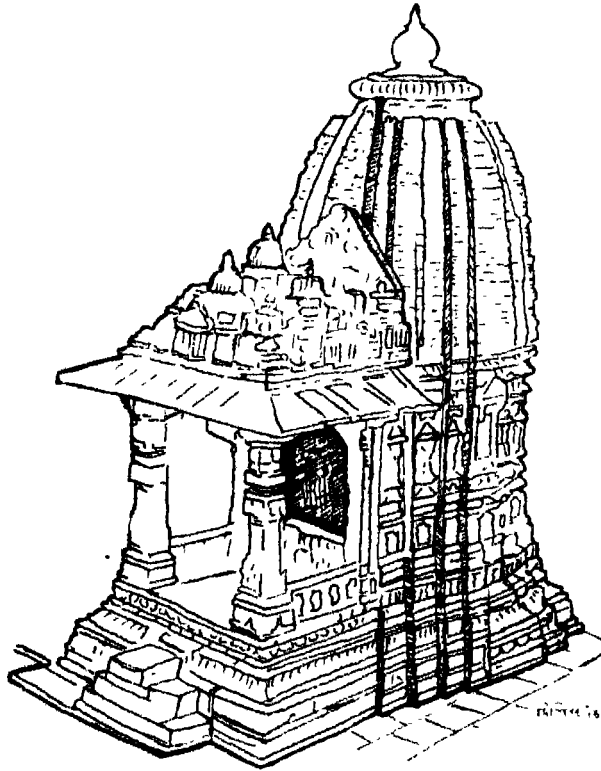



FIG. XV. Osia : Mahāvīra temple-complex, a *deva-kulikā*

In spite of these additions the temple retains some kind of organic unity. The surrounding chapels (*deva-kulikās*) normally have a *tri-aṅga* design with moulded *pīṭha*, *jaṅghā* decked with sculptural representations of Jaina divinities and *mukha-catuṣkī* with eaves and decorated roofs and interior. Yet, a close structural examination shows that these were built in different stages in the eleventh century as pointed out by Dhaky.[2] Besides the decorative aspects, the sculptures illustrate beautifully the complex Jaina iconography of the period including Jinas, Vidyā-devīs, *apsarases*, Dik-pālas, etc. Architecturally, the *deva-kulikās* bear the Gurjara stamp to considerable degree. The earlier one still retain the older Rajasthani (Māru) features (plate 143).

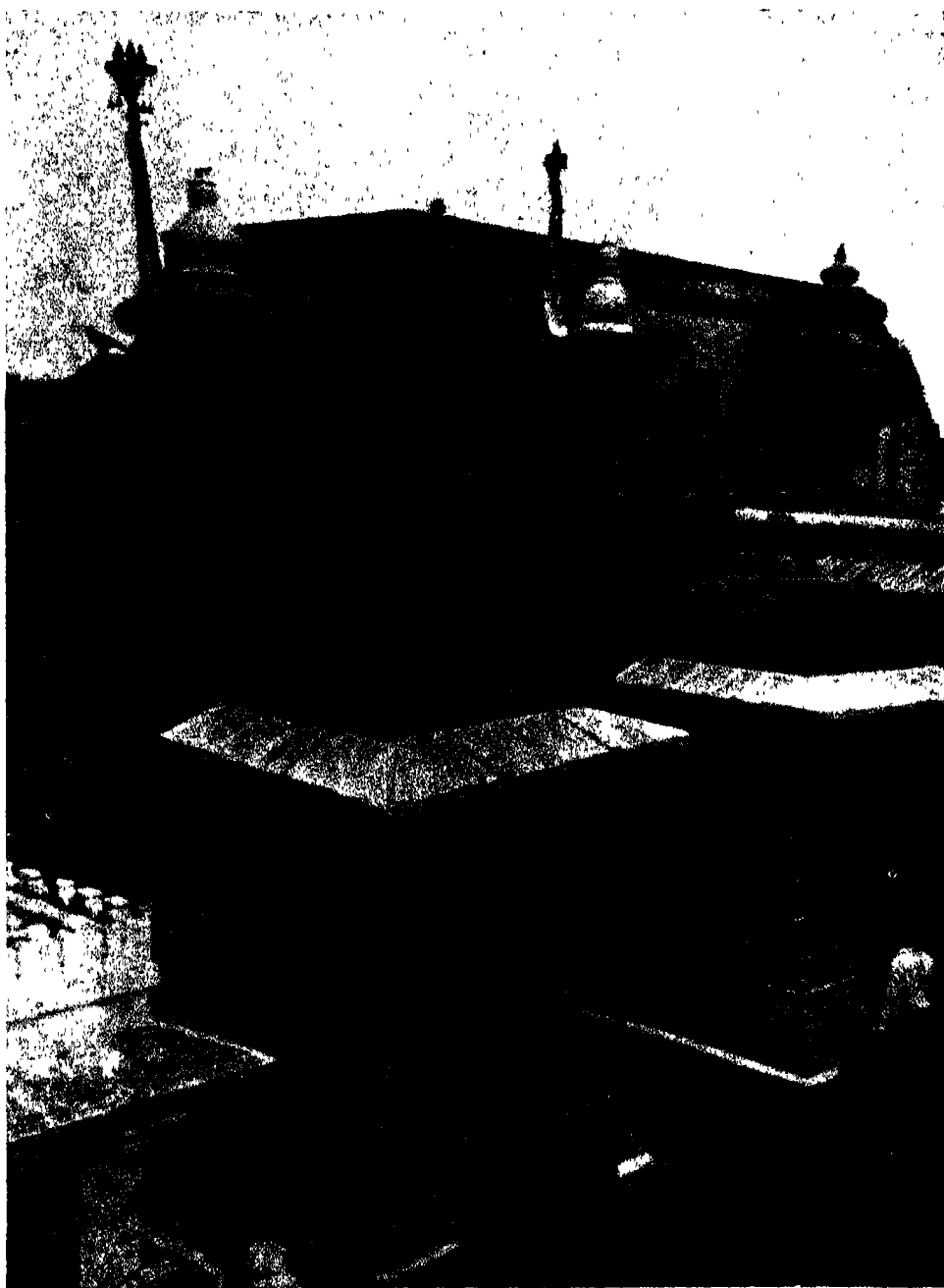
[1] Krishna Deva, *Temples of Northern India*, New Delhi, 1969, p. 31.

[2] Dhaky, *op. cit.*, pp. 319 ff.

The ornate *toraṇa*, built in 1015, comprises two richly-sculptured *stambhas* raised on a *mahā-pīṭha* with characteristic mouldings of west-Indian type including *gaja*- and *nara*-courses, supporting a lintel (plate 144). The lintel, which is relieved with scrolls and other designs and bears ribbed awning, is topped with a central triangular *tilaka* with a Jina figure and peacocks on either side within an ornate frame which is flanked by a minor *tilaka* on each side. The pillar-shafts are designed in faceted (decorative) vertical stages with ornamental bands containing carved figures of Jinas and Vidyādharas. *Toraṇas* were regarded as a dignifying accessory to the main edifice during this epoch. A Rajasthan inscription of 1166 describes a temple as *uttuṅga-toraṇa-prāsāda*.

The Mahāvīra temple thus illustrates the process of development of the Jaina temple style from the Pratīhāra to the Cāhamāna period. Dhaky's observation[1] in this regard is most significant: 'The contribution of this Osian complex to the study of Jaina art and architecture is significant as its initial landmark as well as for the wealth of information and artistry it reveals. The Main Temple, a fine piece of Mahā-Māru architecture, reveals the oldest example of Jaina kind of *Trika* of *mukhamaṇḍapa* (*chacauki*). Its rich treasures of Jaina iconography are the earliest so far known in the context of temple decorations. The Devakulikās themselves are little masterpieces of architecture and demonstrate a further development of the Western style in the making; at the same time they are illustrative of progress made in Jaina iconography. The fact that they were absent in the eighth century and that they are fewer in number and placed directly—not in coalescence—may indicate that the Jaina way of temple-planning was unknown in eighth century and was not effected even in the early eleventh century since inconsistent with the original plan. The *raṅgamaṇḍapa* (dancing hall)—the glory of the Jaina temples—had not yet materialized.'

Perhaps by about the twelfth century the system of stressing the beauty and importance of the main shrine by building chapels around attained great popularity amongst the Jainas of Rajasthan as mentioned in an inscription at Bijolia, ancient Vindhyavallī. This epigraph records that Lọliga or Lollaka, a Porwad Mahājana, constructed a temple of Pārśvanātha with seven secondary shrines. It is not unlikely that out of seven chapels, four were raised at the four corners of the temple-court and one each in the centre of its three sides between two corner-shrines. Probably there was a gate on the front facing the main temple. It is interesting to note that there is a temple dedicated to Pārśvanātha of the *pañcāyatana* type containing a pilgrim-record

[1] *Ibid.*, pp. 326-27.

Osia : Mahāvira temple-complex, *deva-kulikās*

Osia : Mahāvīra temple-complex, *toraṇa*

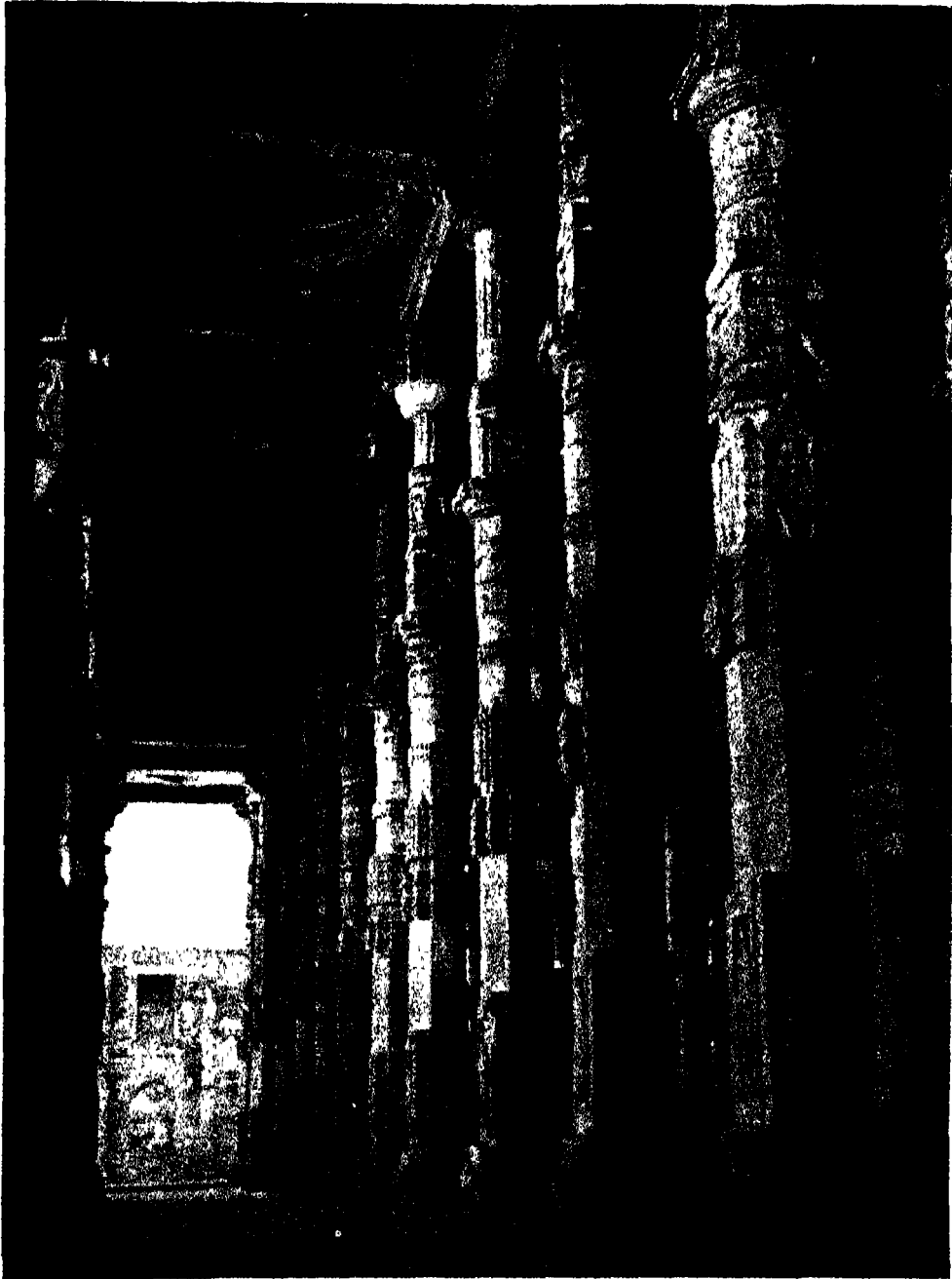
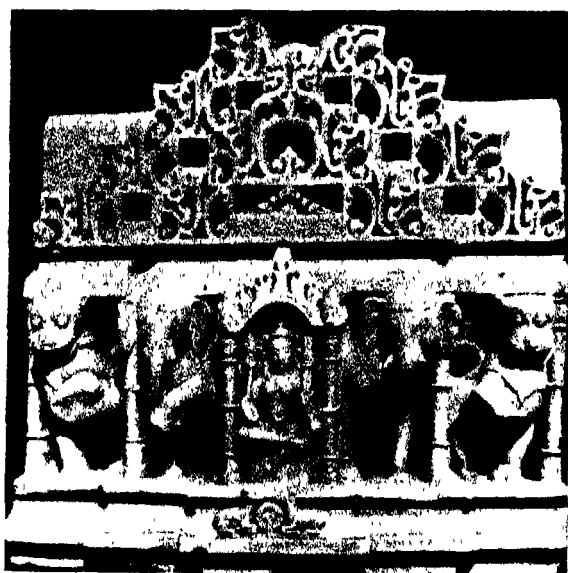
Phalodhi : Pārśvanātha temple

PLATE 145

Ajmer : Aḍhāi-din-kā-Jhompḍā, ceiling

PLATE 146

Ajmer : Aḍhāi-din-kā-Jhompḍā, interior

PLATE 147

A. Nīlakantha : architectural fragment

B Śrāvastī : Tīrthaṅkara Pārśvanātha

PLATE 148

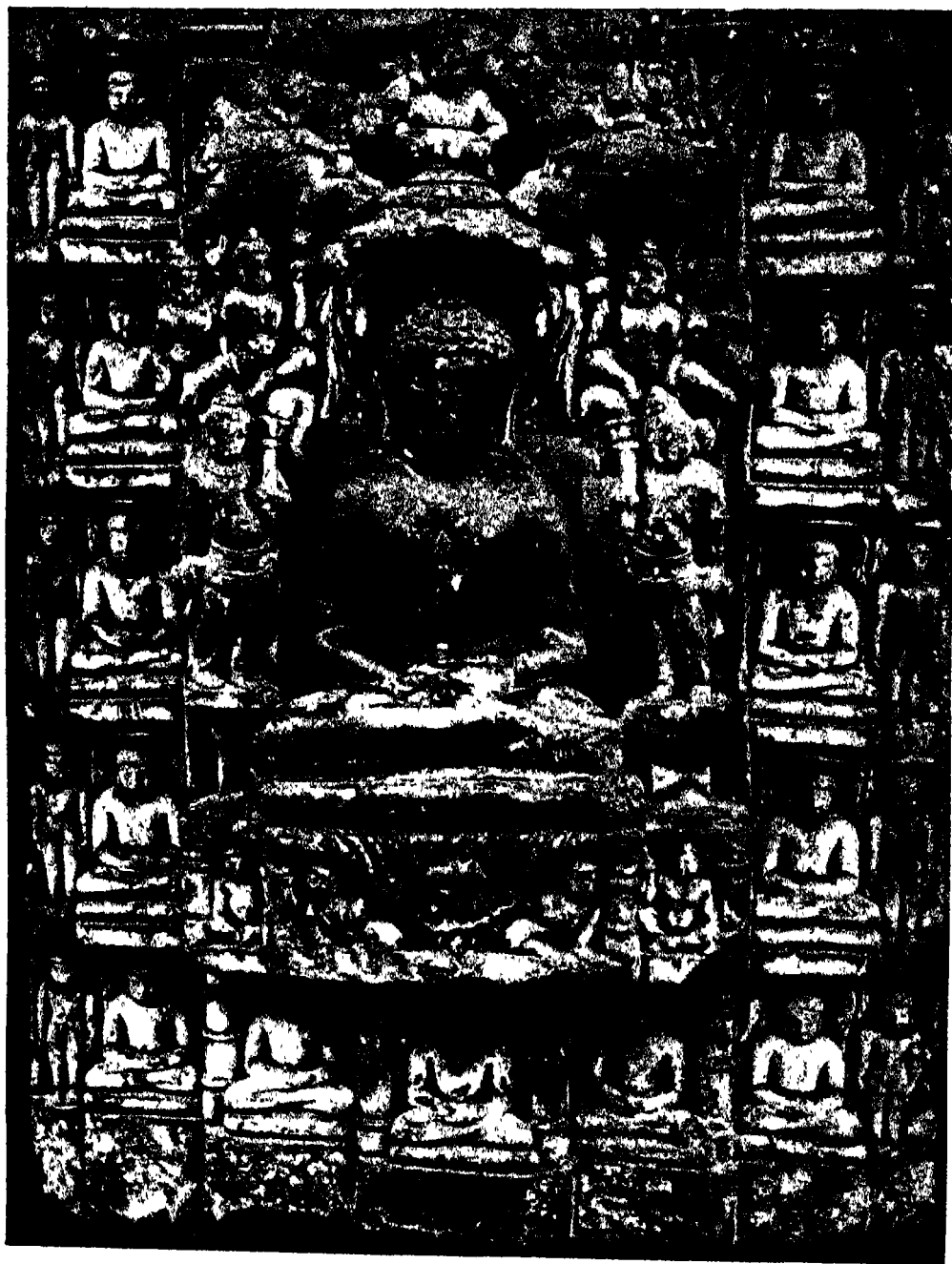
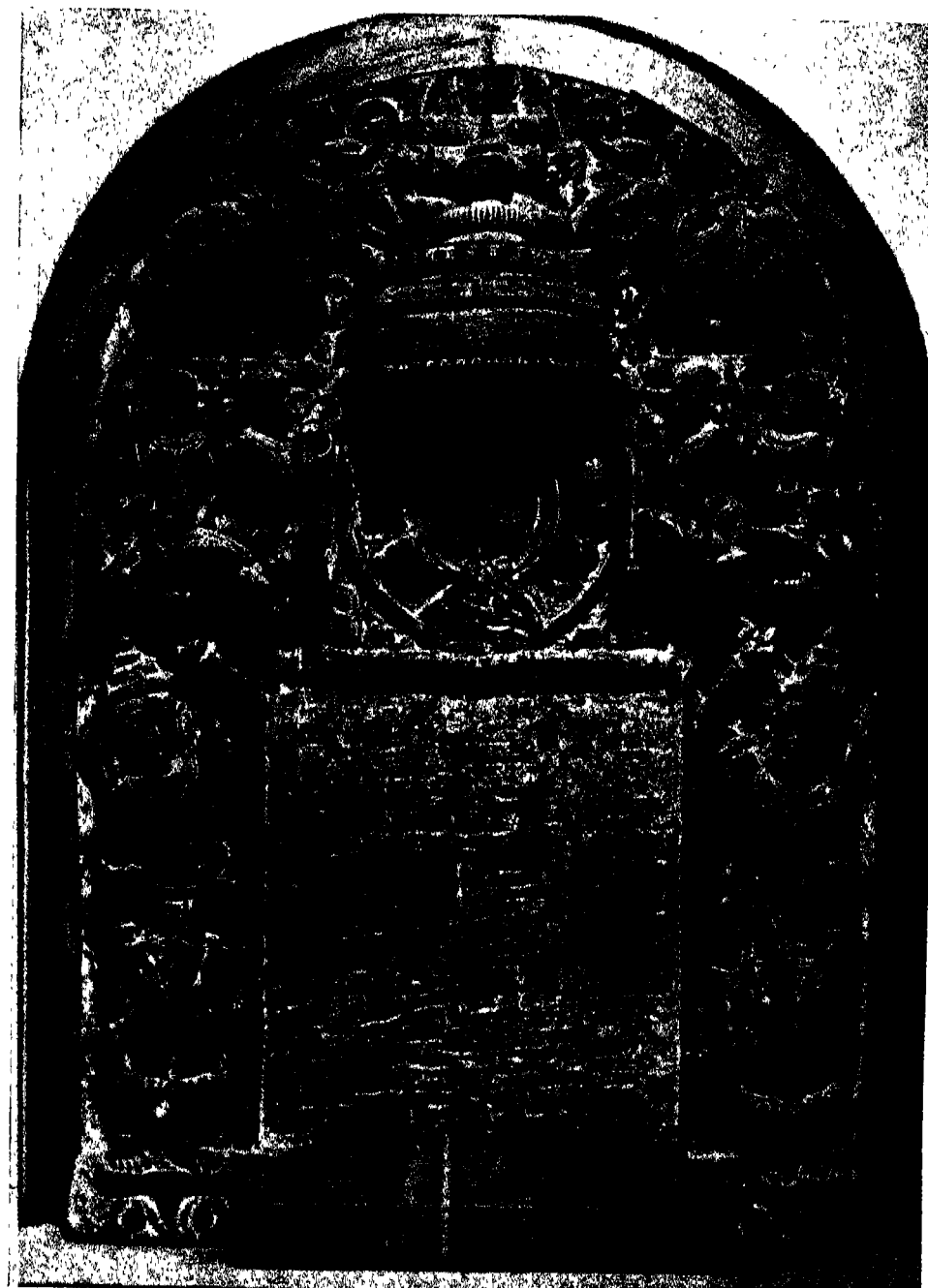
Katara : Tīrthaṅkara Nemināthа

Ajmer : a Tīrthaṅkara (Rajputana Museum)

Bikaner Museum : *parikara* of an image

PLATE 151

Jaipur Museum : Tīrthaṅkara Munisuvrata

PLATE 152

Bharatpur Museum : Tīrthaṅkara Pārśvanātha

Pallu : Vāg-devī (Bikaner Museum)

PLATE 154

dated in v.s. 1226 (=A.D. 1169) at Bijolia. But due to its inferior workmanship scholars do not regard it to be the one built by Lollaka or Loliga. The epigraph also states that the forefathers of Lollaka raised Jaina shrines at Todaraisingh, Bhagera, Naraina, Naravara and Ajmer. None of the temples referred to above stand today but the medieval Jaina images and other vestiges found at most of these places show their importance as the holy centres of the Jainas.

Remains of a Jaina temple of the Cāhamāna period have also been noticed at Phalodhi, ancient Phalavardhikā, a Jaina *tīrtha* in Marwar. A shrine sacred to Pārśvanātha was built here in about 1147. The consecration-ceremony was performed by Vādideva-Sūri. This edifice was soon destroyed by the Muslim invaders, but perhaps thereafter it was renovated. It has been thought that the renovation-ceremony was probably conducted by Jinapāla-Suri.[1] An inscription (v.s. 1221) on a marble slab lying in the temple speaks of a gift of Caṇḍaka together with *śrī-Citrakūṭīya-śilāphaṭa* in the shrine of Pārśvanātha at Phalavardhikā by Poravāda Ropimuni and Bhaṇḍārī Dasāḍha. Another epigraph mentions sculpturing of *uttānna-paṭṭa* by Seṭha Municandra. The temple at Phalodhi no doubt bears marks of later repairs and restoration (plate 145); yet it has retained many of its structural features, comprising a *mūla-prāsāda*, vestibule and closed hall. It falls in the class of developed shrines of the twelfth century with conspicuous west-Indian elements. The *maṇḍapa* is relatively simple, but the *mūla-prāsāda* does possess attractive structural features.

Some scholars hold the view that the Aḍhāi-Din-kā-Jhoṁpaḍā mosque-complex at Ajmer was originally a Jaina temple. In support of their contention, they say that Jaina images were found in the vicinity as within this monument. Some identify it with the Jaina monastery called Rāja-vihāra whereon Vigraharāja hoisted a flag. While Cousens has strongly refuted this theory, yet it may by admitted that even in the modified form of a mosque, its design shows affinity with quadrangular Jaina shrines and their decorated ceiling-patterns (plate 146). The pillar-forms are robust with a bold decorative scheme (plate 147).

At Amer Bhandarkar[2] noticed more than three temples which had originally been Jaina but were appropriated for Śiva worship afterwards. Of these, the oldest appears to be Lāl-Shāh-kā-Mandir, which consists of three contiguous

[1] Kailash Chand Jain, *Ancient Cities and Towns of Rajasthan*, Delhi-Varanasi-Patna, 1970, p. 426.

[2] *Progress Report of the Archaeological Survey of India, Western Circle, for the year ending 31st March, 1910*, p. 47.

shrines with a *gūḍha-maṇḍapa*. The lintels and door-frames of the shrine and *maṇḍapa* contain sculptured figures of Jinas.

Mention may also be made of Singhijī-kā-Mandir at Sanganer which preserves interesting structural elements. Significant features of this shrine include two halls, towered cells and well-decked doors and a sculptured interior showing figures of divinities and decorative designs. There are stone images and inscriptions of the Cāhamāna period in it. It reminds one of the Caulukya shrines of western Rajasthan and Gujarat. Bhandarkar, however, dates it to a later period. Nilakantha in District Alwar, mentioned above for its temple-remains and sculpture of the earlier period (chapter 14), has sculptured architectural pieces of this period as well (plate 148A) bearing some impact of western India.

Delhi or Ḍhillikā was an important political and religious centre of the Cāhamānas. There stood many Jaina shrines including a grand temple (*caitya*) of Pārśvanātha. In ruins of Quwwatu'l-Islām mosque in the south-eastern corner there are distinct remains of a Jaina temple with simple pillars and pilasters arranged in rows, bearing in some cases figures of Jinas. The upper storey in this preserves ornate ceilings with sculptural frieze of Jinas, attendants and animals. There were, however, finer Jaina temples in Delhi as indicated by architectural fragments and images. At Hansi (Āsikā) too religious establishments of the Jainas seem to have been built and the one which was added towards the close of Cāhamāna period was a Pārśvanātha-Jinālaya. It was sanctified by the saint Jinapati-Sūri. At Pinjaur (Pañcapura), which was included in the Cāhamāna kingdom, Jaina remains in the form of sculptures, akin to those of the Bikaner area and other fragments have been noticed, suggesting the existence there of medieval Jaina shrines. Several Jina images were also found in the Kangra fort indicating medieval Jaina temples in the interior of western Himalayan hills.

In front of several Jinālayas perhaps stood the *māna-stambhas*, and some of the *sarvatobhadra* Jaina images could have served as their capitals.

In the opinion of Shah[1] the grand *kīrtti-stambha* of Chitor composed of eight tiers, with an elevation of about 24·38 m., was originally built around 1100 and repaired in about 1490. Of Digambara association, it originally had a *caumukha* image within its top pavilion.

[1] U.P. Shah, *Studies in Jaina Art*, Banaras, 1955, p. 23. See below, chapter 25.

At Rupnagar, a place near Kishangarh in Rajasthan, three memorial pillars or *niṣedhikās* were noticed by D. R. Bhandarkar.[1] One of them is dated V.S. 1018 (A.D. 961) and is surmounted by a Jina image. The epigraph on it refers to it as *niṣedhikā* of Meghasenācārya. Another one also mentions Meghasenācārya. The third one records the name of Padmasenācārya, with the date of his death as 1019.

As already stated (above, p. 241), we have very little information on temple-architecture under the Gāhaḍavālas. The extant sculptures located at Mathurā. Hardwar,[2] Parasnath (District Bijnor), Hastināpura, Bateshwar, Chandwar, Kauśāmbī, Śrāvastī, etc., suggest that Jaina temples were raised in the Gaṅgā-Yamunā valley during the eleventh and twelfth centuries on quite an ambitious scale, but nothing positively can be stated about the details of their plan and elevation.

The brick temple of Śobhnāth at Śrāvastī was also found to be in the form of a confused mass of an undefined brick structure of various periods by the excavator.[3] The eastern part consisted of a rectangular, courtyard (18·10 ×14·94 m.) enclosed by a thick wall (2·39×2·74 m.) of broken bricks. The brickwork included a large number of carved bricks used at random. The wall around courtyard had niches (*deva-koṣṭhakas*) on the inner face perhaps for keeping the images. There were traces of steps on the front and of cells at the back (fig. XII, p. 244). In one of the cells in the temple were found images of Ādinātha and other Jinas besides those of Gomedha and Ambikā. It could be dated to the later half of the twelfth century.

Remains of a medieval (pre-Muslim) Jaina shrine were discovered in the excavation at Atranjikhera[4] or the city called Atarañjiya in the Jaina texts. It had a central cell and adjoining parts and was perhaps dedicated to Supārśvanātha, as indicated by an image found there during the excavation. A huge statue of Śāntinātha, found some decades ago at Hastināpura, contained an inscription of A.D. 1176, stating that it was a gift of one Devapāla Soni of Ajmer. The image, which is in *kāyotsarga*-pose, seems to have been installed at Hastināpura either in a newly-built or renovated temple. Jaina icons of

[1] *Progress Report of the Archaeological Survey of India, Western Circle for the year ending 31st March, 1911*, p. 43.

[2] Alexander Cunningham, *Archaeological Survey of India Reports, 1863-65*, II, reprinted Varanasi, 1972, p. 234.

[3] J. Ph. Vogel in *Archaeological Survey of India, Annual Report, 1907-08*, Calcutta, 1911, p. 113.

[4] *Indian Archaeology 1967-68— a Review*, New Delhi, p. 46.

Tīrthaṅkaras and Yakṣīs discovered at Hardwar also indicate the existence of medieval shrines in this Brāhmaṇical *tīrtha*. Over a dozen fine sculptures of the eleventh and twelfth centuries from Chandwar near Agra doubtlessly prove the construction of at least one Jinālaya of considerable size at this place in the Gāhaḍavāla period. Traces of some brick structures and Jaina sculptural remains of this epoch have also been seen at Bateshwar as already stated (above p. 251). Inscribed and uninscribed Jaina images from Kaṅkālī-ṭīlā give an idea of Jaina establishments of the period at Mathurā. There were sacred structures of both the Śvetāmbaras and the Digambaras in this town.

ICONOGRAPHY AND ART

During this period Jaina art passed through a most complex and formal phase of its development. In artistic and iconographic growth significant contribution was made by wandering Jaina asceties and traders in addition to sculptors and their patrons. A number of sects and subsects also seem to have acted as conditioning factors for art. Tantra and Tantric symbolism, which had already got incorporated into Jainism earlier, further helped the growth of iconographic concepts. The Jainas at times also adapted and worshipped Brāhmaṇical divinities.[1] About the close of the twelfth century, a Brāhmaṇical deity, believed to have taken a vow to abstain from accepting offerings of meat at the instance of the Jaina saint Jinacandra-Sūri in Delhi, was allotted a place on a pillar in the Pārśvanātha temple there[2] under the name of Atibala. In fact, the saint himself asked his followers to carve the figure of this deity on the pillar. According to a Jaina text a trader of Abhaneri performed worship in the temple of Mahāvīra and Saccikāmātā at Osia.[3]

Numerous Jina images were produced in all sizes in sitting as well as standing postures with simple and elaborate *parikaras* bearing formally-disposed accessory divinities, animals and sometimes smaller figures of Tīrthaṅkaras. Seated Tīrthaṅkaras are commonly shown on a *siṁhāsana* with ornamental cushions marked with ornate rhombic motifs and decorated piece of

[1] It is significant to note that an early Jaina scholar Jinasenācārya in his *Jina-sahasra-nāma-strotra* equates the Tīrthaṅkara with Andhakāntaka, Ardhanārīśvara, Sadyojāta, Vāmadeva, Aghora and Īśāna forms of Śiva, Lakṣmī-bhartṛ Śrī-pati Sahasra-śīrṣa, and Purāṇa-Puruṣa forms of Viṣṇu; Mahābrahmā, Hiraṇya-garbha and Pitāmaha, identical with the names of Brahmā; Gaṇādhipa; Viśvakarman and Vācaspati. Paramananda Sastri, *Jina-vāṇī-saṁgraha*, Delhi, 1961, pp. 287 ff. Similar ideas are also found in the celebrated *Bhaktāmara-strotra* of Mānatuṅga.

[2] Hariharanivas Dvivedi, *Dillī-ke Tomara*, Gwalior, 1973, p. 87.

[3] Jain, *op. cit.*, p. 277.

cloth dangling downwards (plates 148B to 150). Stone slabs (*paṭṭas*) bearing all the twenty-four Tīrthaṅkaras (plate 150) were also popular with the Jaina community besides *sarvatobhadra* images. Scenes from the lives (*kalyāṇakas*) of the Jinas were also depicted in the shrines. A few icons of Bāhubali belonging to this period have also come to notice. Amongst the Devīs, Ambikā, Sarasvatī or Vāg-devī, Cakreśvarī and Padmāvatī were commonly worshipped. The *deva-kulikās* at Osia bear the representations of several Vidyā-devīs like Naradattā, Gaurī, Rohiṇī, Mahāmānasī, Vajrāṅkuśī, Vajraśṛṅkhalā, Gāndhārī, Apraticakrā, Mānavī, Kālī, Vairoṭyā, etc. *Apsarases*, Dik-pālas, Nava-grahas, Gandharvas and Vidyādharas also found place in the Jaina temples. Yakṣas and other *parivāra-devatās*, besides *bhaktas* including Jaina *ācāryas*, were normally incorporated in the *āvarana*-images. At Osia a *deva-kulikā* also depicts Heramba which may be an adaptation from Brāhmaṇism. An icon of the elephant-headed Yakṣa Pārśva, who is the nearest parallel to Gaṇeśa in Jainism, has been noticed at Rohtak.[1] Ambikā was perhaps worshipped for progeny and welfare of children. The divine Jaina couple, identified by Bhattacharya as Gomedha and Ambikā, seems to have become a very popular deity by the eleventh century. Kṣetrapāla (protector of a temple, city or village complex), who is also mentioned in the Bijolia inscription (V.S. 1226)[2] along with Padmāvatī, Ambikā, Jvālinī and Nāga Dharaṇa, was an important addition to the Jaina pantheon. Slabs carved with auspicious diagrams (*yantras*), Nandīśvara-dvīpa, etc., were also regarded as sacred objects of reverence.

Forming a vast locale, the Jaina sculpture of the Cāhamāna and Gāhaḍavāla age was influenced by many art currents and traditions unified to a great extent by religious canons at least in regard to the general conception. The aesthetic ideal, unlike the classical standards, was, however, governed by rigid artistic conventions perhaps as a result of the fuller growth of temple-architecture. Goetz rightly remarks in respect of the development of medieval sculpture that it achieved a sweet original beauty towards the end of the tenth century, a classical maturity in the eleventh century, an elegant mannerism in the twelfth century, sinking slowly into a baroque and rococo and over-elaboration during the late twelfth century, and afterwards, 'the evolution, though fundamentally the same everywhere, suffered various modifications in different kingdoms of northern India, reflecting, as it did, those factors of wealth and poverty, peace and war which quicken and retard social and cultural life'.[3]

[1] B.C. Bhattacharya, *The Jaina Iconography*, Lahore, 1939, p. 82.

[2] *Epigraphia Indica, op. cit.*, p. 110.

[3] Hermann Goetz, *The Art and Architecture of Bikaner State*, Oxford, 1950, p. 85.

The commonest medium employed for the sculpture is sandstone but schist and marble have also been used in several cases. Metal images, especially of bronze, were also cast, but mostly they were of smaller or medium sizes. A Jaina bronze image (fig. XVI) datable to about the eleventh century was

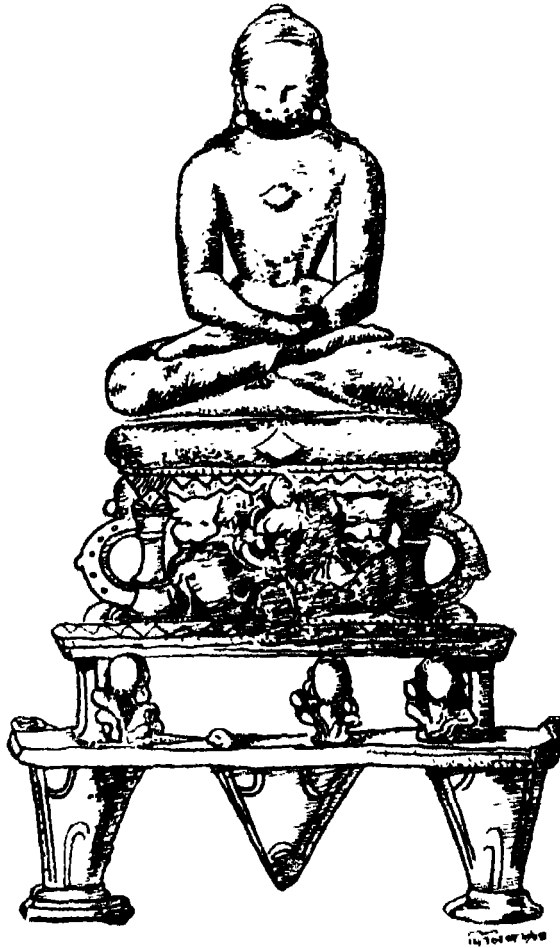



FIG. XVI. Kemla (Bulgaria): bronze Tīrthaṅkara (Razgrad Museum). (After Brentjes)

discovered in 1928 at Kemla in north-east Bulgaria.[1] It is now in Razgrad Museum there. The image depicts a seated Tīrthaṅkara on a cushion over a throne resting on a tiered *pīṭha*. It is undoubtedly of north-Indian origin, perhaps carried as a personal object of daily worship by some Jaina trader to some central-Asian or west-Asian country in the medieval period. Stylistically it shows affinity with the Cāhamāna art-tradition. Recently some fine bronze

[1] B. Brentjes in *East and West*, 21, 3-4, Sept.-Dec., 1971, pp. 215-16.

figures of the Jinas were also found at Sanoli, District Alwar, Rajasthan.[1] Some interesting Jaina bronzes of this period are also in the collection of the National Museum, New Delhi. These include an icon of Cakreśvarī riding a Garuḍa, a charming *parikara*-top of a Jina-*bimba* with well-executed usual accessory deities, animals and plants and a dated image (A.D. 1069) of Pārśvanātha showing the seated Jina under a seven-hooded serpent with two standing Jinas on either side with other attendant figures including Yakṣa and Yakṣī. The cushioned seat of Pārśvanātha rests on a conventional lotus-flower. Nine small figures on the upper edge of the pedestal have been identified as Nava-grahas.[2] The *śrīvatsa-lāñchana* on the chest of the Jina and his seat are coated with silver. The upper part of the *parikara* of this image is triangular. The exact findspot of these bronzes is not known but stylistically they seem to be from Rajasthan. A small-sized image in bronze, originally from Jaisalmer,[3] also deserves mention in the present context. Stylistically appearing to be a precursor of the already-discussed Jina-*bimba* in the Razgard Museum, the bronze in question also seems to be a *cala-pūjā-vigraha*. A dated inscription (1129-38) on its back refers to two ladies Ammā and Acchuptā of the Śrī-Siddhasena-Divākarācārya-*gaccha* in the Śrī-Nagendra-*kula*. It depicts a centrally-seated Jina with *cāmara-dharas*, celestial beings, Yakṣa and Yakṣī, besides a Jina Tīrthaṅkara on the top within a triangular frame resting on a legged pedestal, which in turn bears nine heads, perhaps standing for Nava-grahas. The attendants may be Mātaṅga and Yakṣī Siddhāyikā as they ride an elephant and lion respectively. Shah[3] regards the presence of the miniature Jina on the top as rare in Jaina iconography. The upper part of the frame is in the form of a conventional foliage.

The art of the eleventh and twelfth centuries, as already pointed out, represents a fully-developed phase of sculpture in almost the whole of upper India. There the figure-sculpture in most cases is bound by conventions and decorative formalism. The forms normally were conditioned more by poses and bends of the body than by facial expression. The faces are squarish with formally-carved features especially the eyes, eye-brows, nose, etc. The cheeks appear to be swollen and the mouth bulging. In most cases angularity in the manipulation of limbs and a feeling of tension in the poses could be observed. Charm was added to the sculpture, with the exception of Jina figures, by jewellery and ornaments. In the representations of the Tīrthaṅkaras, who were to have dignified austere appearance, profuse ornamentation was introduced in the treatment of *parikara* (plate 151) especially in the case of seated figures in the

[1] *Indian Archaeology 1969-70—A Review*, New Delhi, 1973, p. 61.

[2] B.N. Sharma in *Journal of the Oriental Institute*, XIX, 3, March 1970, p. 276.

[3] U.P. Shah in *Journal of the Indian Society of Oriental Art*, I, 1966, p. 29.

form of a number of fine figures in attractive poses, including Vidyādharas, celestial musicians, drummers, attendant divinities and *bhaktas*, besides celestial elephants (plate 151), triple *chatras* and an ornate halo. This was, however, basically in conformity with the earlier Jaina tradition as can be observed from the following verses of the *Bhaktāmara-stotra* by Mānatuṅgācārya:

siṁhāsane maṇi-mayūkha-śikhā-vicitre
vibhrājate tava vapuḥ kanakāvadātam |
bimbaṁ viyad-vilasad-aṁśu-latā-vitānaṁ
tuṅgodayādri-śirasīva sahasra-raśmeḥ || 29 ||
kundāvadāta-cala-cāmara-cāru-śobhaṁ
vibhrājate tava vapuḥ kaladhauta-kāntaṁ |
udyac-chaśāṅka-śuci-nirjhara-vāri-dhāram
ucchais-tataṁ sura-girer-iva śātakumbham || 30 ||
chatra-trayaṁ tava vibhāti śaśāṅka-kāntaṁ
uccaiḥ sthitaṁ sthagita-bhānu-kara-pratāpam |
muktā-phala-prakara-jāla-vivṛddha-śobhaṁ
prakhyāpayat-tri-jagataḥ parameśvaratvam || 31 ||
gambhīra-tāra-rava-pūrita-dig-vibhāgas
trailokya-loka-śubha-saṅgama-bhūti-dakṣaḥ |
saddharma-rāja-jaya-ghoṣaṇa-ghoṣakaḥ san
khe dundubhir nadati te yaśasaḥ pravādī || 32 ||

It would not be out of context to point out here that the Jina images in *kāyotsarga*-posture with or without smaller attendant figures seem to be closer to the *vīta-rāga* ideal of the Tīrthaṅkaras (plate 152) in comparison to their decorative seated figures. Mostly the *uṣṇīṣa* is low and compressed (plate 153) and later images (dating from *circa* twelfth century) show more pronounced angularity in the treatment of the body. The overhanging cloth below the ornate cushion in the case of seated Jina images has either a semicircular or an elliptical outline covering the top of *siṁhāsana* fully or just centrally with a variety of decorative designs.

The delineation of trees and plants including the lotus-flower, although stylized, is not without visual charm. The representation of animals with the exception of lion is, however, spirited and pleasing. Of the applied art the most popular motifs of the period comprise rhombic ornament, *ghaṭa-pallava*, bell with chain, scrolled designs, medallions and half-medallions.

Some of the excellent specimens of Indian art of the age like the figures of Vāg-devī from the Bikaner region and the ornamental

toraṇa at Osia, were the creations of Jaina sculptors. Both these examples, although bearing formal treatment, display precision of details and associated ornamentation to required degree. The Bikaner Vāg-devī (plate 154) in marble bears a remarkable placidity of expression. With all its sculptural exuberance it retains a feeling of delicacy and sensitiveness. This sculpture appears to be a product of the well-blended sculptural orders of Rajasthan and Gujarat. The figures on the exterior of *deva-kulikās* at Osia also illustrate a mixed style of sculpture. Another charming example is headless male (royal) figure found at Kaṅkālī-ṭīlā (Mathurā), which shows a greater impact of Candella art in western Madhyadeśa (fig. XVII). An image of Ādinātha from Śravastī

FIG. XVII. Kaṅkālī-tilā : a royal personage. (After Smith)

and another from Ayodhyā (Faizabad)[1] and a third one from Mathurā dated V.S. 1134 or A.D. 1077 (fig. XVIII) also deserve attention for the study of the medieval sculptural tradition of the Gaṅgā valley.

[1] Bhattacharya, *op. cit.*, plates I and IV.

FIG. XVIII. Kaṅkālī-ṭīlā : a Tīrthaṅkara. (After Smith)

This was an era of stylistic intermixure as can be seen in the contemporary temple-architecture. In the Cāhamāna territory even as far as Haryana the governing sculptural tradition was of the Gurjara origin, whereas in the Gaṅgā-Yamunā valley it was the Cedi-Candella art-idiom. Some limited impact of the Paramāra art-form too can be marked in lower Rajasthan in the border areas. Some of the Gāhaḍavāla sculptures, however, retain a few features of the earlier art-tradition of the Gaṅgā-Yamunā valley, but most of the later images of Madhyadeśa are rigid and less attractive.

The Jaina art of this age, like the contemporary Brāhmaṇical sculpture, does not seem to have an independent status. It was closely associated with the temple-architecture, and as such the sculptural representation of any kind, despite its ritualistic or iconographic identity, was also aimed to contribute to the structural harmony by merging with the organic mass of the temple-fabric. The Jaina temple, which symbolized the universe presided over by the Jina, has in its accessory sculptures the representatives of the diverse spheres and aspects of the universe. The temple was thus to serve as the fountainhead of bliss, embodiment of supreme virtue and a monument of glory with its structural and sculptural magnificence and grand ceremonials. The idea is beautifully reflected in the following verses of Muni Sakalacandra's *Dṛṣṭāṣṭaka-stotra*:

dṛṣṭaṁ Jinendra-bhavanaṁ bhava-tāpa-hāri
bhavyātmanāṁ vibhava-sambhava-bhūri-hetu /
dugdhābdhi-phena-dhavalojvala-kūṭa-koṭī-
naddha-dhvaja-prakara-rāji-virājamānaṁ // 1 //
dṛṣṭaṁ Jinendra-bhavanaṁ bhuvanaika-lakṣmī-
dhāmarddhivardhita-mahāmuni-sevyamānam /
vidyādharāmara-badhūjana-yukta-divya-
puṣpāñjali-prakara-śobhita-bhūmi-bhāgam // 2 //
dṛṣṭaṁ Jinendra-bhavanaṁ bhavanādivāsa-
vikhyāta-nāka-gaṇikā-gaṇa-gīyamānam /
nānā-maṇi-pracaya-bhāsura-raśmi-jāla-
vyālīḍha-nirmala-viśāla-gavākṣajālam // 3 //
dṛṣṭaṁ Jinendra-bhavanaṁ sura-siddha-yakṣa-
gandharva-kinnara-karārpita-veṇu-vīṇā- /
saṅgīta-miśrita-namaskṛta-dhāra-nādair
āpūritāmbara-taloru-dig-antarālam // 4 //
dṛṣṭaṁ mayādya maṇi-kāñcana-citratuṅga-
siṁhāsanādi-Jina-bimba-vibhūti-yuktam /

caityālayaṁ yad atulaṁ parikīrttitaṁ me
sanmaṅgalaṁ Sakalacandra-munīndra-vandyam || 10 ||

The medieval Jaina shrine appears to have functioned as a centre of arts and hub of socio-cultural life intended to lead the commoner from falsehood to truth, from lower to higher truth and ultimately to the last goal of the life of a *śrāvaka*, i.e. *mokṣa*.

M. C. JOSHI

CHAPTER 21

EAST INDIA

GENERAL OBSERVATIONS

CONSIDERED FROM THE POINT OF VIEW OF ART-HISTORY IT IS NOT POSSIBLE, nor desirable, to describe Indian art of any period under a religious appellation. Through the ages Indian art has been a consistent growth, each succeeding phase starting with the heritage of the preceding one and leading the styles to their maturity and logical fulfilment. There has been no break in the continuity, at least till the advent of the alien Islam. Religious urge, no doubt, has always been behind the full efflorescence of the art-styles. India is the land of many religious faiths, and even within the same faith there have appeared many sects, often in sharp differences with one another in respect of beliefs and tenets. All religions and all sects are known to have adopted the common norm prevailing in a particular period or a region for the expression of their thoughts and concepts through the vehicle of art. Religious or sectarian differences have hardly been able to divert this norm from its logical course. The norm remains stylistically the same for all religions irrespective of the subjects depicted. The difference lies only in iconographic content. It is only in architecture that a few forms may be seen to have a specific relevance to one or other religious system.

In east India Jainism does not appear to have held a dominant position during the period under review. Compared to the abundance of Buddhist and Brāhmaṇical images the rareness of Jaina images is strikingly noticeable. In the impressive array of sculptures from Bengal, Bihar and Orissa those relating to the Jaina faith are few and far between. And such Jaina images have been found stray and isolated throughout the territory or in groups only in certain circumscribed areas. The remains of painting affiliated to Jainism are altogether non-existent. In chapter 15 reference has been made to the testimony of the Chinese traveller Hiuen Tsang to indicate the popularity of Jainism in this part of the country, at least in the seventh century. But the position of Jainism seems to have weakened in the subsequent centuries due to the ascendancy of Buddhism of the Tantric form and of Purāṇic Hinduism.

To speak of Jaina art, in the circumstances noted above, is to describe the iconography of the Jaina images belonging to the period under review.

BENGAL AND BIHAR

With the rise of the Pālas about the middle of the eighth century Bengal and Bihar, for a time, came to be welded into one distinct entity politically, economically and in respect of social, religious and cultural environments. During the reign of Dharmapāla and Devapāla, roughly about the beginning of the ninth century, there emerged a school of sculpture of great vitality and of abundant output. The school had its base on the classical Gupta idom in its eastern version and is commonly known as the eastern or the Pāla school. The Buddhist, Brāhmaṇical and Jaina images from Bengal and Bihar stylistically belong to this school, one differentiated from the other in respect of iconography only.

It has already been noted that the study of Indian art of any period in its Jaina application resolves into a discussion of the iconography of the relevant sculptures. In the context of the sculptural remains the iconography, again, is not much too complex. The representations consist chiefly of the Tīrthaṅkaras, with or without their Yakṣas and Yakṣīs. Independent sculptures of a particular Yakṣī (Ambikā, Yakṣī of Nemīnātha, the twenty-second Tīrthaṅkara) are also available, though very rarely. Some of the Tīrthaṅkaras are found to be more frequently represented than the others, while of a few no representations have been found in the art of east India of this period.

The Tīrthaṅkaras are shown either standing or seated, i.e. in *kāyotsarga* or *dhyāna*. In either case it is a stiff and erect pose. In *kāyotsarga* the hands hang down vertically along the torso, the fingers touching the thigh on either side; in *dhyānāsana* the palms are placed on the crossed soles of the feet, one upon the other. The only means of distinguishing one Tīrthaṅkara from the other is the *cihna* or *lāñchana*, i.e. the cognizance prescribed for each of the Tīrthaṅkaras. Pārśvanātha, the twenty-third, is recognized further by a canopy of seven snake-hoods. The Digambaras prescribe, again, a canopy of five snake-hoods for Supārśvanātha, the seventh.

In a system where the date of a particular object of art is determined on considerations of style overlaps are not unlikely and a number of items included in chapter 15 belong seemingly to our period. As instances may be mentioned the images of Ṛṣabhanātha from Surohor, Ṛṣabhanātha from Mandoil (plate 155A), Pārśvanātha from Kantabenia, Śāntinātha from Ujani,

etc., from Bengal (above, p. 153), and the bronzes from Alaura (Manbhum District, Bihar, above, p. 166), etc. Such sculptures are left out of our account in order to avoid duplication.

Among other sculptures of our period mention may be made here of two images of Ṛṣabhanātha, one from Mayta (Midnapur District) and the other from Garh Jaipur (Purulia District), both in West Bengal. The first (plate 155B), executed in a kind of coarse sandstone, is slightly abraded. The Jina stands in *kāyotsarga* flanked by two attendants and by four other Tīrthaṅkaras, two on each side of the stela. The *lāñchana*, the bull, is seen on the pedestal. The head is crowned by *jaṭā-bhāra* and a parasol is shown above the head. In the second image (plate 156A), the Jina stands likewise in *kāyotsarga* between two attendants with the bull shown on the pedestal. He is seen installed within a shrine which is fronted by a trefoil arch and surmounted by a roof in tiered stages crowned by an *āmalaka*. There are representations of the twenty-four Tīrthaṅkaras in six rows of two each on either side. These two images, which appear to belong to the eleventh century, are now deposited in the Asutosh Museum of Indian Art, Calcutta University. Among other Jaina images of approximately this date mention may be made of one of Ṛṣabhanātha now fixed on the wall of the temple at Dharapat (Bankura District) and that of Pārśvanātha inside the Siddheśvara temple at Bahulara (Bankura District).

A seated image of Ṛṣabhanātha at Sonamukhi (Bankura District) of *circa* eleventh century may be seen to be of rare iconographic interest.[1] The Jina is seated in *dhyānāsana* on a lotus supported on the outspread foliage of a tree below. On either side appears a standing attendant figure, while above, on each side of the halo, is seen a flying Vidyādhara. Over the head of the Jina is seen the parasol, while in the centre of the lotus-seat is depicted the *lāñchana*, the bull. On the pedestal, on two sides of the tree, are shown a couple, a male and a female, seated at ease each with a halo round the head. On the pedestal there are also other figures of which only a pair of donors may be recognized. This rare theme is also seen in an eleventh-century sculpture from north Bengal (plate 156B), now in the Museum of the Varendra Research Society, Rajshahi (Bangladesh). In this sculpture the couple on two sides of the tree supporting the lotus-seat of the Jina are each seen to bear a child on the lap. Below the lotus-seat of the couple are shown five figures in a row, besides those of the two donors at the extreme ends of the pedestal. The Jina above cannot, however, be recognized because of the absence of the distinguishing *lāñchana*. A fragmentary sculpture, also in the same Museum and of

[1] A.K. Bandyopadhyaya, *Bankurā Jelār Purākīrtti* (in Bengali), p. 126 and plate.

about a twelfth-century date, repeats the motif of the lower section of the composition (plate 157A). It was found at Deopara (Rajshahi District, Bangladesh). Here also one finds a male and a female seated in *lalitāsana* on two sides of a tree (of which only the trunk now remains), each with a child on the lap. Below their feet may be seen four seated figures and two figures of donors. The upper part of the sculpture is missing. On the analogy of the two preceding images it is evident that the missing upper section had the representation of the Jina seated on the outspread foliage of the tree, the trunk of which survives in the lower section. The Jaina association of the motif is clear from the first sculpture in the group which is one of Ṛṣabhanātha. In this context it is not unreasonable to identify the couple on two sides of the tree as the Yakṣa and the Yakṣī (Gomukha and Cakreśvarī) of Ṛṣabhanātha. The tree, in that case, may be his *dīkṣā-vṛkṣa* which, according to tradition, is *vaṭa* or banyan. In neither of the other two sculptures is it possible to recognize the Jina, in one owing to the absence of the distinctive *lāñchana*, and in the other because the figure itself is missing. These two sculptures supply an additional feature, viz. the presence of a child on the lap of each of the couple. In this regard it may be noted that a sculpture from Bihar, now in the collection of Bijay Singh Nahar of Calcutta, depicts an identical theme, but it is only the female figure that bears child on the lap. Among the Yakṣīs, Ambikā, as her name signifies, is considered as mother and in her independent images she is found to be accompanied by a child or children. The above-mentioned three sculptures may then represent Neminātha and his Yakṣa Gomedha and Yakṣī Ambikā.

The Alaura bronzes, now in the Patna Museum,[1] can hardly be referred to a date before the twelfth century. They have already been included in chapter 15 (above, p. 166). The hoard consists of twenty-nine figures. Some of them are inscribed, the inscriptions referring to the donors; a few of them were Ācāryas. One of them depicts the Tīrthaṅkaras Ṛṣabhanātha and Mahāvīra together, each with his respective *lāñchana*. It is of interest also to note the distribution of images in this hoard in order to indicate the popularity of the different Tīrthaṅkaras among the votaries of the Jaina faith in this region and about this period. Ṛṣabhanātha has the largest number of representations (as many as eight), followed by those of Mahāvīra and Kunthunātha, each having six. Candraprabha and Pārśvanātha have each two representations, while Ajitanātha, Vimalanātha and Neminātha have one representation each.

[1] *Patna Museum Catalogue of Antiquities*, ed. Parameshwari Lal Gupta, Patna, 1965, pp. 160-61.

In the group there is also found a representation of Ambikā[1] (plate 157B). In this connexion it may be useful also to mention a bronze figure of Ṛṣabhanātha (plate 158A) from Manbhum (Bihar), now in Asutosh Museum. The rather coarse execution would refer it to a date not earlier than the twelfth century.

Alaura has also supplied a stone image of Śāntinātha, of about the thirteenth century. The Jina stands in *kāyotsarga* with his *lāñchana,* the deer, shown on the pedestal. Several other Tīrthaṅkara figures may be seen on the stela which has a parasol on top.

Palma in Manbhum District has yielded three stone sculptures, of which two represent respectively the Tīrthaṅkaras Ajitanātha (plate 158B) and Śāntinātha. They may be assigned to the eleventh century. The first shows the Jina installed within a shrine which is fronted by a trefoil arch and surmounted by a curvilinear *śikhara* of the Nāgara order. It is evident that the Jaina votaries also erected their shrines in the prevalent style of northern India. This image is of colossal size and shows the elephant, the *lāñchana* of Ajitanātha, on the pedestal. The second image, that of Śāntinātha, is distinguished by his *lāñchana*, the deer. The third image, also of the same date, has been described to be that of Naminātha, but from the elephant it has probably to be identified as the representation of Ajitanātha. The principal figure is flanked on either side by an attendant with flywhisks. On the stela on each side there are twelve Tīrthaṅkaras in four vertical rows of three each.

A JAINA MOTIF IN ARCHITECTURE

A distinctive Jaina iconographic motif is supplied by what is known as *caturmukha* (*caumukha* or *caumuha*) which consists of a square block with four images on its four faces. The images depicted on the four faces are usually those of the four Tīrthaṅkaras—Ṛṣabhanātha, Śāntinātha, Pārśvanātha, and Mahāvīra. Sometimes the figure of the same Tīrthaṅkara is repeated on all the four faces. Eastern India has supplied a number of such *caturmukhas* or four-faced image-blocks belonging to our period. Several examples of this interesting motif of the earlier phase are also known.

Here we may take note of two such *caturmukhas*, one from Purulia and the other from Deuliya (Burdwan District), both in West Bengal. They are now in the Asutosh Museum of Indian Art. The first (plate 159A) does not appear to be earlier than the eleventh century; the other is perhaps slightly

[1] *Ibid.*, p. 90.

later in date. In each, one finds four Tīrthaṅkaras on four sides of a cubical block, the cube rising up with a curvilinear taper in the form of the *śikhara* temple of the Nāgara order. In the first the cognizances are all mutilated and it is not possible to identify any of the Tīrthaṅkara figures. In the second the figures of Pārśvanātha and Mahāvīra are recognizable on two contiguous faces of the block. In the second (plate 159B) the *śikhara*, though of stunted proportions, is complete with the *āmalaka* and finial. In the first the *āmalaka* and finial are gone; despite this lacuna the *śikhara* may be seen to have an elegant and graceful appearance. Similar *caturmukhas*, each surmounted by Nāgara *śikhara*, of the earlier period have been found in different parts of West Bengal and may now be seen in the State Archaeological Gallery, West Bengal.

This particular Jaina motif may have some relevance to the evolution of a rare type of Indian temple, a type that may be found to have significant reverberations in south-east Asia. The *caturmukha* or quadruple image-block has been a very popular iconographic theme with the Jainas from fairly early times and has been described as *pratimā sarvatobhadrikā* in inscriptions of the early centuries of the Christian era.[1] The name *sarvatobhadrikā* means 'pleasing' or 'auspicious from all directions'. It is important to observe that the Jainas had conceived and evolved a four-faced votive object which is naturally and logically expected to be approached from all cardinal directions. The motif itself suggests that the four-faced votive object requires to be confronted from four directions and a shrine with four entrances on four cardinal faces seems to be the most suitable design for the proper installation of such a quadruple image. A four-faced shrine appears to be the logical answer, hence, to the four-faced votive object conceived by the Jainas.

In this context it may be useful to mention that Indian literature on art frequently refers to a type of temple called *sarvatobhadra*. There are variations in the descriptions of the type in different texts. All the texts are agreed, however, that the fundamental design of a *sarvatobhadra* temple is that of a square shrine with four entrances in the four cardinal faces. As observed already, a four-entranced *sarvatobhadra* temple admirably suits the needs of a four-faced Jaina image, *pratimā sarvatobhadrikā*, and it is not without significance that the term *sarvatobhadra* has been used as a qualifying designation in each case. The iconographic theme and the architectural design seem to go together, one being complementary to the other; the name *sarvatobhadra* for the architectural design has presumably some interesting connexion with the term *sarvatobhadrikā* used for the iconographic motif. It may not be unreasonable to suggest,

[[1] See above, p. 66.—Editor.]

hence, that the Jainas might have introduced the design of the four-faced shrine, i.e. a shrine with four entrances in the four directions, in order to suit the needs of their four-faced votive object, the *caturmukha*.

In a manner this suggestion gains convincing support from the *caturmukhas*, described above, which with four Tīrthaṅkaras on four faces of a cubic block topped by a curvilinear *śikhara* apparently reproduce each a shrine with four entrances confronting the four figures of the cube installed within a square sanctum-cella. A simple shrine of this design, possibly without the superstructure which probably is an early medieval addition, appears to have been devised by the Jainas for the proper installation of a *sarvatobhadrikā* image at a fairly early date. The design of a four-faced shrine, it has already been observed, seems to have been derived from the idea inherent in *pratimā sarvatobhadrikā*. The Yugādīśvara temple at Ranakpur (Rajasthan) of the fifteenth century[1] may be recognized to be the most elaborate expression of the early four-entranced shrines of the Jainas.

In the monolithic *sarvatobhadrikā* shrines it is possible to recognize a new expression of the simple four-faced shrines of the early phase. This new expression consists in the provision of a superstructure apparently supported on the cubical votive object. This superstructure conforms to the prevailing norm of north-Indian temple-architecture and consists of a curvilinear *śikhara* with *āmalaka* and crowning finial. The four-faced shrine with a Nāgara *śikhara* as superstructure adds a new dimension to Indian architecture. Among the Buddhists the idea of Jaina *sarvatobhadrikā* finds expression in two votive temples, one in stone from Dinajpur and the other in bronze (plate 160A) from Jhewari (Chittagong District), both in Bangladesh. Each of these is in the form of a shrine surmounted by a *śikhara*, the cubical block in the lower section having four figures in niches (the niches in the bronze specimen are now empty) on four faces. These votive offerings of Buddhist affiliation, there is hardly any doubt, echo the motif of the Jaina *sarvatobhadrikā* and reproduce the design of a four-entranced shrine capped by a *śikhara*.

That this new expression in Indian architecture gained popularity in eastern India is evident from the not too infrequent representations of the type with certain elaborations in east-Indian sculptures and in manuscript-paintings in the context of some famous shrines of this territory. The type, though apparently derived from the idea of the Jaina *sarvatobhadrikā*, is known to have extended to monuments beyond the confines of that creed. No structural

[[1] See below, chapter 28.—Editor.]

parallel in complete shape is, however, available in India. It may be useful in this regard to mention a few early temples of Burma consecrated to Buddhist usage in order to understand the possible form of shrines of this kind. These Burmese temples repeat not only the iconographic motif of the *sarvatobhadrikā* images of the Jainas, but also the architectural design of the *sarvatobhadra* temples in a clear and explicit manner. In such shrines the iconographic motif in each case occupies the position of the altar within a cubical cella with four entrances. The earliest of these seems to have been the Lemeythna at Hmwaza (Thayetkhettaya—Śrīkṣetra, old Prome) in lower Burma. The exact date of the structure is not known; some scholars would assign it to a date between the fifth and eighth century and refer to the probability that it might have been the earliest of the extant monuments in this old city. In spite of its battered state it is possible to determine the fundamental features of its composition. It is seen to be a cubical shrine (fig. XIX) with four entrances on its four main sides, each entrance being strengthened further by two projecting buttresses flanking the sides. In the interior one finds a solid masonry block of square shape occupying the middle of the sanctuary. This block has four sculptured figures on its four faces, each in axial line with the entrance-doorway on each side. This masonry block shoots up to the roof, and the space between it and the walls forms a continuous gallery around the altar. It is not impossible to

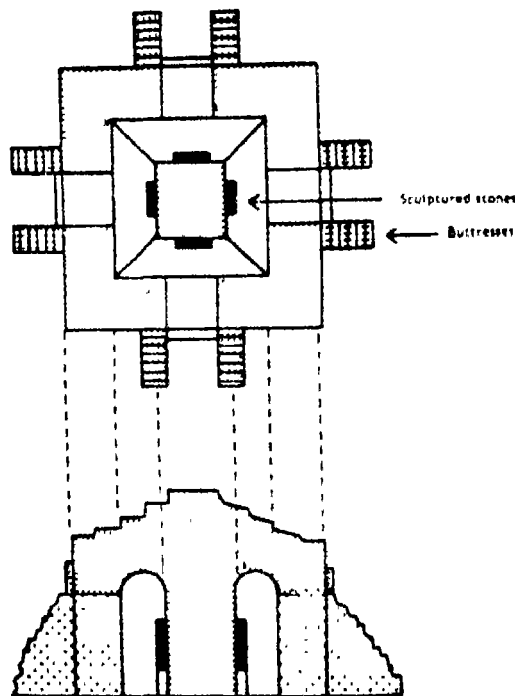



FIG. XIX. Hmwaza (Prome, Burma) : plan and section of the Lemeythna

A. Mandoil : Tīrthaṅkara Ṛsabhanātha (Asutosh Museum)

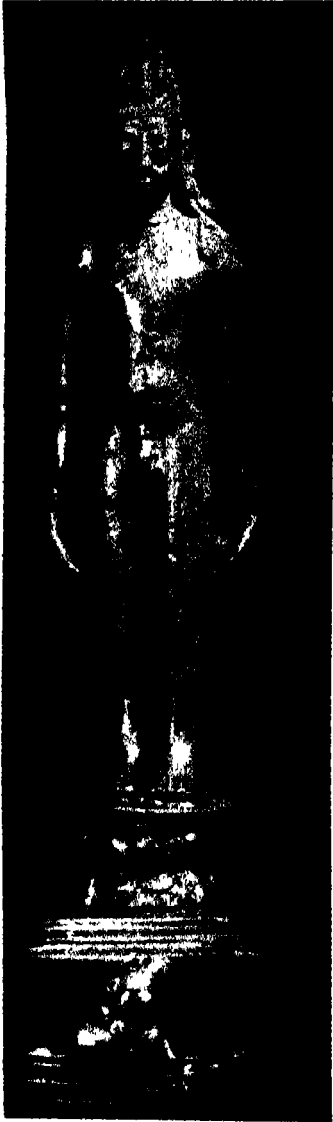
B. Mayta : Tīrthaṅkara Ṛṣabhanātha (Asutosh Museum)

PLATE 155

A. Garh Jaipur : Tīrthaṅkara Ṛṣabhanātha (Asutosh Museum)

B. North Bengal : a sculpture (Museum of Varendra Research Society)

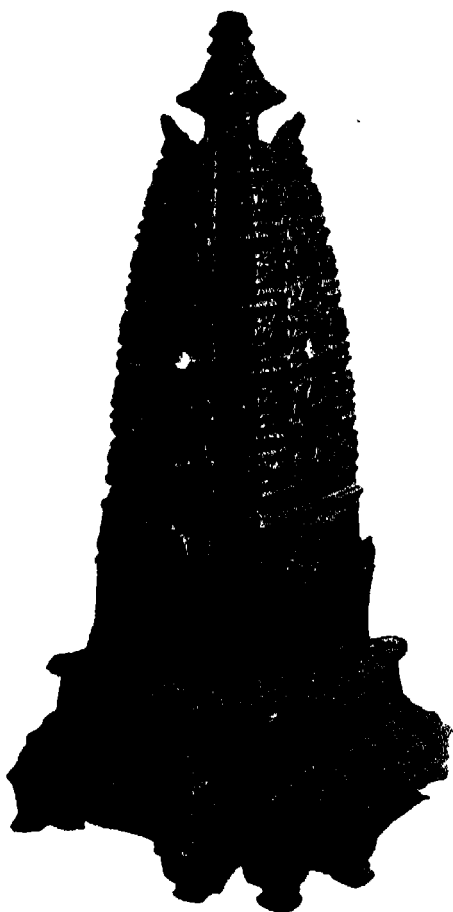
B. Alaura : bronze Ambikā (Patna Museum)

A. Deopara : a sculpture (Museum of Varendra Research Society)

A. Manbhum : bronze Tirthaṅkara Ṛṣabhanātha (Asutosh Museum)

B Palma : Tirthaṅkara Ajitanātha (Patna Museum)

A. Deolia : *caturmukha* (Asutosh Museum)

B. Purulia : *caturmukha* (Asutosh Museum)

PLATE 159

A. Jhawari : bronze votive temple (Indian Museum)

B Banpur : bronze Tirthaṅkara Ṛṣabhanātha (Bhubaneswar Museum)

PLATE 160

B. Orissa : Tīrthaṅkara Pārśvanātha (Khiching Museum)

A. Banpur : bronze Tīrthaṅkara Candraprabha (Bhubaneswar Museum)

A. Orissa : a Yakṣī (Baripada Museum)

B. Kakatpur : bronze Tīrthaṅkara Candraprabha (Asutosh Museum)

find in this Buddhist monument a faithful expression of the *sarvatobhadra* shrine together with a reproduction of the Jaina iconographic motif of the *sarvato-bhadrikā*.

The pattern, apparently Jaina in inspiration, remained very popular among the Burmese Buddhists for a long time, and several notable monuments of this order are known to have been erected during the classical (Pagan) phase of Burmese art and architecture. Among these, the celebrated Ānanda or Nanda temple at Pagan is one of the most remarkable. It was built and consecrated by Kyanzittha in A.D. 1091 or 1105. Between the Lemeythna and Ānanda there have occurred elaborations of the design in respect both of ground plan and elevation; in such elaborations the fundamental concept of the iconographic theme and its architectural application was not lost sight of. The Ānanda is a square shrine with four projecting entrance-vestibules, one in the middle of each of the four cardinal faces; the exterior is thus of the shape of a cross. Inside the shrine one finds in the centre a masonry pile of solid construction with four colossal figures of Buddha set in recessed niches, one on each of its four sides (fig. XX). This four-faced altar is surrounded by two

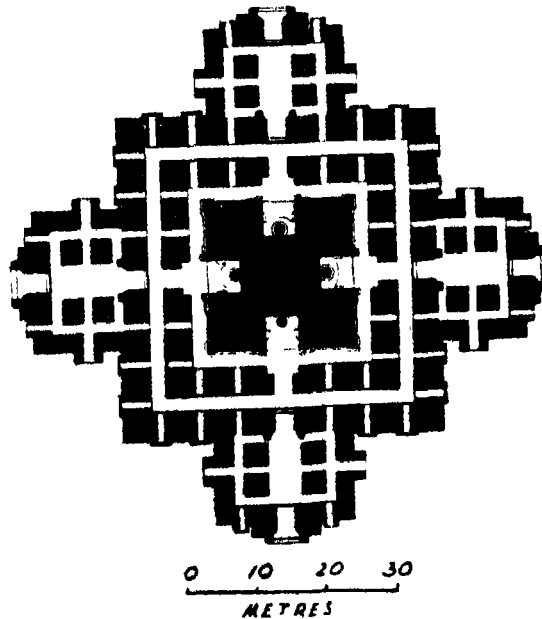



FIG. XX. Pagan (Burma) : plan of the Ānanda temple

concentric galleries communicating with each other and with the approach-vestibules and grilled windows in the walls by passages cutting and cross-cutting each other. Further light is admitted in the interior, especially to the images

on the votive altar, by projecting dormer-windows provided in the superstructure on the four sides. In elevation the temple shows a superstructure of two receding tiered roofs over the galleries topped by a curvilinear *śikhara* that rests directly over the solid masonry pile forming the altar inside the shrine. The approach-vestibules are each covered by a barrel-vault with gable in front. One may, perhaps, find in the Ānanda temple at Pagan one of the most notable expressions of a four-faced shrine that might have started with the Jainas for the purpose of housing their *caturmukha* or *sarvatobhadrikā* images.

In Burma the type is known to have been in use also in respect of Brāhmaṇical shrines. Mention may be made in this regard of the Nat Hlaung Kyaung temple, the only Brāhmaṇical shrine now existing, among the hundreds of the Buddhist temples at Pagan. Built about the middle of the tenth century, it consists of a nearly square sanctum-cella accommodating in the middle a solid brick column with four large brick images, possibly of the incarnations of Viṣṇu (as may be inferred from the sculptures of his incarnations on the outer walls) on its four sides. Such brick columns or piles with sculptures on four sides, whether Buddhist or Brāhmaṇical, may clearly be recognized, in the ultimate analysis, to be adaptations of the *caturmukha* or *sarvatobhadrikā* images of the Jainas.

Mention has been made first of the Burmese temples owing to the fact that due to their fair state of preservation it is possible to recognize easily the correspondence that they bear to the iconographic motif of the *sarvatobhadrikā* and the architectural design of the *sarvatobhadra* shrine. In the Indian subcontinent at least two Buddhist temples of the early medieval phase may be presumed to have adopted this iconic theme as well as the architectural design. One is the colossal brick temple occupying the key position in the centre of the extensive monastic complex at Paharpur (Rajshahi District, Bangladesh) that was the great Somapura-*vihāra* founded by Dharmapāla, the second Pāla ruler, about the close of the eighth century or the beginning of the ninth. In the earlier days there was a Jaina establishment at or near the site, as one comes to know from a copper-plate grant dated in the (Gupta) year 159 (A.D. 478-79). The Buddhist temple has many unusual features, including elevation in a number of successive terraces; but they do not seem to be relevant to the scope of our present enquiry. What is important is the nature and form of this Buddhist shrine. The present author has shown elsewhere[1] that the shrine of this colossal monument was situated on the second terrace which consists of a

[1] S.K. Saraswati in *Struggle for Empire*, ed. R.C. Majumdar and A.D. Pusalker, Bombay, 1957, pp. 637-38.

square column-like pile in the centre with projected chambers, one on each of its four sides, the whole surrounded by a circumambulatory (fig XXI). There is a good deal of probability that on each of the four sides of the pile image was installed in the projecting chamber against the pile behind, thus repeating the

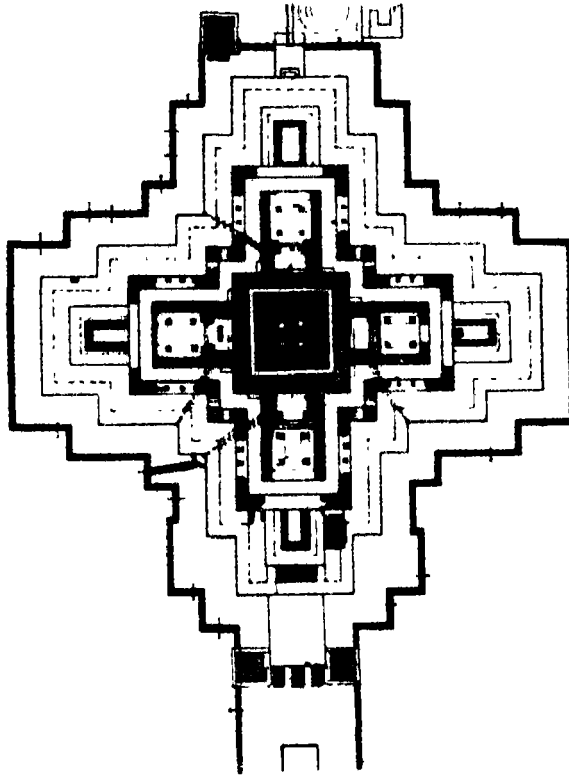



FIG. XXI. Paharpur (Bangladesh) : plan of temple

sarvatobhadrikā motif of the Jainas. In this instance the idea might have been derived from a similar Jaina votive object in the earlier Jaina monastery. This suggestion gains further support from the extant remains of image pedestals, abutting on the walls of the pile, in a few of the projected chambers. The Burmese temples, noted above, settle, beyond possible doubt, the question of the disposition of the shrine in the Paharpur temple. On the analogy of the Pagan temples, again, a suggestion is possible that in elevation this stupendous structure consisted of a roof of tiered stages surmounted by a curvilinear *śikhara* supported on the square pile shooting high up above the terraces. A similar complex, again in fragments, has been laid bare on the site known as Salban Vihāra, on the Mainamati hills (Comilla District, Bangladesh), the complex that can be identified as the *vihāra* of Bhavadeva, the fourth ruler of the Buddhist Deva Dynasty of East Bengal. The remains of the temple in the centre of the monastic quadrangle may be seen to repeat the plan of the second terrace of the Paharpur temple. In the Mainamati temple also one finds a

square brick pile in the middle with four projected chambers on its four sides. The above suggestion about the shrine of the Paharpur temple that it had votive images on four faces of the square brick columns seems to be supported here also by the discovery of a fragment of a bronze image of Buddha in one of the projected chambers. These two Indian temples are each in an extremely fragmentary state. The above reconstruction gains credibility on the analogy of the Pagan temples noted above. The Jaina motif of a four-faced altar appears to have served as the model for imitation by the Buddhists.

In the Nat Hlaung Kyaung temple at Pagan in Burma, consecrated to the worship of Viṣṇu, the Jaina motif is seen to have been adopted, and in this context it may be useful to enquire whether the scheme finds expression in any Brāhmaṇical temple in India or elsewhere. In Brāhmaṇical iconography, not infrequently, several divinities have been conceived each with four heads facing the four principal directions. But in such conceptions the iconic theme in each case has been treated in strict frontal view and as such intended for approach from the front only. Hence, such iconic motifs in Brāhmaṇism can hardly be considered as parallel expressions of the Jaina *sarvatobhadrikā* in the literal sense of the term. In illustrating this point reference may be made to Brahmā, the first of the Brāhmaṇical Triad, and the Vaikuṇṭha aspect of Viṣṇu, each of whom is to have four faces according to iconographic descriptions. The treatment in each case is frontal and the few temples that are known to have been dedicated to their worship are each seen to have only one door in front. The Lakṣmaṇa temple at Khajuraho, Madhya Pradesh, one of the most important enshrining an image of Vaikuṇṭha-Viṣṇu, has one entrance only in front. The Brahmā temple at the same place is seen to have four openings on four sides, three of which are closed by stone lattices; that on the east forms the only entrance to the shrine. Such iconic themes in Brāhmaṇism, simply because of their having four faces, are not apparently intended for approach or confrontation from all sides.

In Brāhmaṇism an echo of the Jaina *sarvatobhadrikā* may be recognized in the iconographic motif of Śiva-*liṅga* with four faces on four sides, commonly known under the designation of *caturmukha-liṅga* or *caturmukha-Mahādeva*. The theme is conceived and treated completely in the round in conformity with the cylindrical shape of the phallic emblem of the god. Representations of *caturmukha-liṅga* are known from fairly early times, and it is difficult to say which of the iconic motifs, the Jaina *sarvatobhadrikā* or the four-faced *liṅga*, is prior in time conceptually. But that the two are parallel expressions of a votive object in its four-fold conception admits of little doubt. A *liṅga* with its plain

cylindrical shape or a *caturmukha-liṅga* allows confrontation from four sides, and the logical form of a shrine of this kind may be expected to have the shape of a four-entranced cubical cella with the votive object installed in the centre. In the Indian subcontinent thousands of temples are known dedicated to the worship of the god Śiva, the votive object in each, almost without exception, being the *liṅga*, plain or with four faces around. Seldom have they been conceived with more than one entrance. Even the Caturmukha-Mahādeva temple at Nachna (Madhya Pradesh) with a *caturmukha-liṅga* as the votive object in the shrine is seen to have a single entrance in front. The Mataṅgeśvara temple at Khajuraho has four openings on four sides; but only that in the east has been treated as the entrance to the shrine. In this regard the information supplied by the *Aparājita-pṛcchā* (*circa* twelfth century) seems to be significant.[1] The text describes a Śiva temple as having four entrances and as *sarvato-bhadra* (*sarvatra sarvatobhadra-catur-dvāraḥ Śivālayaḥ*). As already observed, this is the logical form that a *liṅga*-shrine is expected to have; and this seems to have been recognized by the followers of Śaivism rather late in the history of that creed. The Paśupatinātha temple in Nepal and the Viśvanātha temple at Vārāṇasī, as we have it today, are each seen to have four doors on four cardinal directions, following the scheme described in the *Aparājita-pṛcchā*. They are among the most sacred of the Śaiva fanes, the former housing a *caturmukha-liṅga* in the sanctum-cella. Some late medieval Śiva temples in Bengal are also seen to have four doors on four sides in accordance with the *sarvato-bhadra* scheme. The description in the *Aparājita-pṛcchā* of a Śiva temple as *sarvatobhadra* seems not to be without significance and may lend support to the plausibility that a Śaiva shrine of this scheme might have been derived from the particular architectural design conceived and evolved, as observed above, under Jaina patronage.

This particularly Jaina motif in architecture is thus seen to have extended its impact beyond sectarian confines and to have interesting reverberations among the votaries of other faiths and in territories outside. The above survey, in outline, illustrates the need for fuller investigations in this regard.

ORISSA

During the early medieval phase, covering also the period under review, an equally important school of sculpture flourished in Orissa. This school, particularly in respect of cult-images, may be found to have certain affinities stylistically with the eastern school of Bengal and Bihar. The affinities are

[1] *Aparājita-pṛcchā*, Gaekwad Oriental Series, CXV, Baroda, 1950, chapter 134, verse 4.

seen to be closer in areas adjoining the territory of the eastern school. In general, however, Orissan cult-images are characterized by a broad expansiveness which results, in a certain measure, in a weakening of the disciplined rhythm of the eastern school. The Jaina sculptures of Orissa of this period are seen to be affiliated to this trend. A plastic style of great force and dramatic diction also developed in Orissa in connexion with the treatment of the temple-walls. This style, naturally, is not seen in Jaina application.

The Jaina sculptures of Orissa of our period consist, as usual, of images of Tīrthaṅkaras and, rarely, those of Yakṣīs. They are in stone as well as in metal. A few, apparently of this period, find mention in chapter 15. As an instance may be cited the metal images of Ṛṣabhanātha and Pārśvanātha from the Banpur hoard, now in the Orissa State Museum, Bhubaneswar. Neither of them can be dated earlier than the eleventh century. The figure of Ṛṣabhanātha (plate 160B) with a smooth flowing contour and subtle shadows playing over the surface may be recognized to be an outstanding piece of art.

Equally distinctive are the standing metal figures of Candraprabha (plate 161A) and Śāntinātha from the same hoard, the former having the crescent moon and the latter the deer, their respective *lāñchanas*. Śāntinātha seems to wear a close-fitting cap on the head, a feature that may be seen occasionally in in respect of images of this Tīrthaṅkara. These two seem to belong to the eleventh century, possibly slightly later in date than the aforesaid image of Ṛṣabhanātha. Another Tīrthaṅkara is represented by a metal figure from the same hoard, the identification of which is uncertain owing to the indistinct appearance of the emblem on the pedestal. It is a stout and dwarfish figure wearing, again, a close-fitting cap.

The Museum at Khiching, District Mayurbhanj, has in its collection a number of Jaina sculptures in stone, discovered, apparently, from the neighbourhood. They are mostly damaged and identification in several instances is not possible due to the absence or indistinct nature of the emblems. Stylistically they may be said to belong to the eleventh-twelfth century. Except one, the Jinas are all shown standing in *kāyotsarga*-attitude. The exception is seen in the seated figure of Mahāvīra. He sits in *dhyānāsana* on a throne with two lions at extreme edges of the pedestal supporting his seat. A *cakra* is shown in the centre between the lions. In the group there are two standing images of Ṛṣabhanātha, the first Tīrthaṅkara (head of one is missing), each standing in *kāyotsarga*, flanked by the usual attendants and recognized by the *lāñchana*, the bull, shown on pedestal. We have, again, a standing figure of Pārśvanātha (plate 161B) with a seven-hooded snake-canopy over the head. Two of the

images in the group cannot be identified. One of them shows on the stela twenty other Jinas in five vertical rows of two each on either side. In the group there is also one extremely battered *caturmukha*.

The Museum at Baripada in Mayurbhanj District has four Jaina sculptures in metal, possibly collected from the vicinity. Three of them represent Tīrthaṅkaras, all standing in *kāyotsarga*. Of these, only the figure of Pārśvanātha can be recognized from the seven-hooded snake-canopy over the head. The last is a dainty female figure with the right hand in *abhaya* and left holding foliage of a tree (plate 162A). The graceful *bhaṅga* endows the figure with more than ordinary interest. The figure represents apparently a Yakṣī. Specific identification is not possible, however, due to the absence of the distinctive emblems. All the figures in the group belong to dates between the eleventh century and the twelfth.

Several Jaina metal sculptures have come from Kakatpur, near Konarak, in District Puri. They seem to belong to the twelfth century. Some of them have been acquired by the Indian Museum, Calcutta, and a few by Asutosh Museum of Indian Art. The figures, the majority of which represent different Tīrthaṅkaras, are of the stereotyped order and call hardly for any comment. Mention may be made here of the image of Candraprabha (plate 162B), now in the collection of Asutosh Museum. The Jina stands in *kāyotsarga* on a lotus supported on a square pedestal which bears his emblem, the crescent moon. The inert modelling of the body and heavy drowsiness of the face are symptomatic of the ultimate desiccation of the plastic style.

CONCLUSION

The above survey of Jaina relics in Bengal, Bihar and Orissa amply demonstrates that the Jaina contribution to the art of this territory was, more or less, of marginal importance during our period. It is generally admitted that Jainism had once been an important creed in eastern India and there are literary as well as epigraphic evidences testifying to its flourishing state. After the seventh century Jainism is seen to be steadily losing ground, however, under the pressure of Buddhism and Purāṇic Hinduism which gradually gained ascendancy in the territory. During this period, as an analysis of the findspots of the Jaina relics tends to show, Jainism came to be confined to the tribal tract in the fringes of Bengal, Bihar and Orissa, roughly a long strip of plateau-land from the Pārasnath hill in Bihar in the north to the Orissan coast in the south. With very rare exceptions, all Jaina relics of the period have been recovered from this constricted area. It is significant that this tract has long been the

home of a people known as Sarāk. They live by agriculture and are strictly committed to *ahiṁsā* or non-violence. They follow the Hindu religion nowadays; but Risley noticed in his *Tribes and Castes of Bengal* that the Śarāks of Lohardaga still consider Pārśvanātha as their particular god. It is also admitted that the tribal name Śarak has been derived from *śrāvaka*, which means a householder following the Jaina way of life. The above evidence cumulatively may indicate that the Śarāks were originally Jainas; their traditions also lend support to this view. It appears from our survey of Jaina relics that Jainism as an organized creed survives in eastern India with the Śarāks as the chief patrons. Their agricultural economy could hardly compete with the commercial economy of western India. Among the Jainas of eastern India there was no state dignitary like Vimala-Śāha, a merchant-prince like Tejaḥpāla or a banker-prince like Vastupāla. That may explain partially the absence of any great art-activity in eastern India under the patronage of Jainism.

S.K. SARASWATI

CHAPTER 22

CENTRAL INDIA

HISTORICAL BACKGROUND

DURING THE PERIOD 1000-1300 THE COURSE OF POLITICAL AND CULTURAL history of central India was moulded by a few powerful dynasties, of which the Candellas ruled over the northern part (Jejākabhukti or Bundelkhand), the Kalacuris over the eastern part (Ḍāhala and Mahākosala) and the Paramāras over the western part (Malwa), while the central part was ruled over for some time by the Kacchapaghātas. The rulers of these dynasties vied mutually in the arts of war and peace and were great builders and patrons of art, architecture and letters. Although the dynasts were themselves votaries of the Brāhmaṇical sects, they respected Jaina monks and scholars and extended liberal patronage to Jainism, as an influential section of the population of their respective kingdoms comprising merchants, bankers and official dignitaries belonged to the Jaina community.

That Khajuraho, one of the Candella capitals, had an influential Jaina population is shown by the presence at the site of a few Jaina temples which share the excellence of Candella art and architecture with other temples dedicated to the Brāhmaṇical faith. The Jaina community at Khajuraho was rich enough to patronize the guilds of sculptors and architects that built the royal foundations, as is proved by the close sculptural and architectural affinities between the Lakṣmaṇa temple, constructed by the Candella king Yaśovarman before 954, and the finest local Jaina temple known as the Pārśvanātha temple, which is recorded to have been built in 954 by one Pāhila, who was honoured by king Dhaṅga. Khajuraho has quite a few other Jaina shrines and a large number of Jaina images of the tenth to twelfth centuries, the latest ones being dated in the reign of Candella Madanavarman (1129-63). The site of Mahoba in District Hamirpur, another Candella capital, is also full of remains of medieval Jaina shrines and images, some of them dated in the reign of the Candella kings Jayavarman (1117), Madanavarman and Paramardin (*circa* 1163-1201). Besides Khajuraho and Mahoba, Deogarh, Chanderi, Budhi Chanderi, Siron Khurd, Chandpur, Dudhai and Madanpur, all situated in a cluster in or around District Jhansi, comprised important

sites of Jaina art and architecture of the tenth to thirteenth centuries, which owed their rise of prosperity to Candella patronage. Thus, the reputed site of Deogarh was also known as Kīrttigiri after king Kīrttivarman (*circa* 1070-90) of the Candella dynasty which succeeded the Imperial Pratīhāra power in this region. Further, Dudhai has yielded half-a-dozen foundation-inscriptions referring to prince Devalabdhi, grandson of the famous Candella king Yaśovarman, while the neighbouring town of Madanpur is traditionally believed to have been founded by Candella Madanavarman.

The Paramāras of Malwa were more liberal patrons of Jainism than even the Candellas. The famous city of Ujjayinī (modern Ujjain) and the capital-town Dhārā (modern Dhar) were reputed seats of Jaina teachers. The twenty-seventh Jaina pontiff transferred his seat from Bhaddalapura to Ujjain, where originated the Sarasvatī-*gaccha* and the Balātkāra-*gaṇa*. Of the several old Jaina temples at Dhar, two are specifically mentioned, one the Pārśvanātha temple, where Devasena wrote the ***Darśana-sāra*** in 933, and the other the Jinavara-vihāra where Nayanandi composed the ***Sudarśana-carita*** in 1043. Paramāra Muñja (972-95) patronized the Jaina teachers Amitagati, Mahāsena Dhaneśvara and Dhanapāla. King Bhoja (1000-50) honoured the famous Jaina teacher Prabhācandra and also patronized Dhanapāla, the author of the *Tilaka-mañjarī*, on whom he conferred the title of Sarsvatī. The Jaina teacher Śāntiṣeṇa is said to have defeated the *paṇḍitas* of the court of king Bhoja who also patronized the Jaina monks Jineśvara-Sūri, Buddhisāgara and Nayanandi. Nemicandra wrote the *Laghu-dravya-saṅgraha* at Keshoraipatan (Āśramanagara) in king Bhoja's reign, while a homonymous Jaina teacher dedicated in the same reign a colossal image of Śāntinātha at Bhojpur near Bhopal, which is celebrated for its Śiva temple, also built by king Bhoja.

THE CANDELLA ZONE—KHAJURAHO

GENERAL FEATURES

The Jaina temples of Khajuraho shares the distinctive peculiarities of plan and elevation of the other Candella temples at that place. They are lofty edifices without any enclosure-wall and are erected on a high platform-terrace (*jagatī*) which elevates the structure over the environs and provides an open promenade and ambulatory round the temple. All the compartments are interconnected internally as well as externally and are planned in one axis,

[1] The monuments at Deogarh of this period have been partly covered above, chapter 14. —Editor.]

forming a compact unified structure. The essential elements of the plan, viz. *ardha-maṇḍapa*, *maṇḍapa*, *antarāla* and *garbha-gṛha* (sanctum) are present in all the temples. The larger temples also introduce an inner ambulatory round the sanctum.

Like the plan, the elevation too has distinctive features. Over the platform-terrace, the temple has a high *adhiṣṭhāna* or basement-storey, consisting of a series of ornamental mouldings which grip the platform-terrace firmly, providing at the same time a fine relief for light and shade. Over this stable and ornate base rests the *jaṅghā* or the wall-portion of the temple, forming the central zone, which is studded with two or three horizontal bands of statuary of exquisite grace and charm. Above the *jaṅghā* rises the roof consisting of a series of graded peaks. The several compartments have their individual roofs which rise in a modulated crescendo from the lowest over the entrance-porch to the loftiest over the sanctum. These peaks, arrayed along the axial line, rise and fall alternately and culminate in the tallest peak (*śikhara*) which is raised directly over the sanctum. While the superstructures of the *ardha-maṇḍapa*, *maṇḍapa* and *mahā-maṇḍapa* are of the pyramidal shape, the *śikhara* is tall and curvilinear in outline, which, in the Pārśvanātha temple, is also clustered by subsidiary peaks.

Like the exterior, the interior of these temples also shows an amazing exuberance of decorative details and sculptural wealth, largely found on the doorways, pillars, architraves and ceilings. The cusped and coffered ceilings representing intricate geometrical and floral designs exhibit uncommon skill and ingenuity. The interior also shows figures of *apsarases* and *śālabhañjikās*, which, with their sensuous modelling, charming postures and exquisite finish, constitute masterpieces of medieval sculpture.

To the south-east of the Khajuraho village is situated the fragmentary shell of a Jaina temple known as the Ghaṇṭai and a little farther away is a group of Jaina temples enclosed within a modern compound-wall. The group comprises the Pārśvanātha, Ādinātha and Śantinātha temples, besides numerous modern shrines. Some of the latter stand on the ruins of older ones, while the rest of them are built of old material and display old images. Numerous ancient Jaina sculptures, some of them inscribed, are built into the compound-wall. The temple of Śāntinātha, which is now the principal place of Jaina worship, enshrines a colossal (4·5-m. high) image of Ādinātha, on the pedestal of which is engraved a dedicatory inscription dated A.D. 1027-28. Drastically renovated, this temple has an old nucleus within an enclosure of shrine-cells

(*deva-kulikās*), typical of medieval Jaina architecture, and displays many ancient sculptures of which one respresenting Jina's parents (plate 163) is remarkable for its artistic quality.

Among the ancient Jaina temples, only two, the Pārśvanātha and Ādinātha, are in a good state of preservation.

GHAṆṬAI TEMPLE

The Ghaṇṭai temple (plate 164) is locally called Ghaṇṭai on account of the chain-and-bell (*ghaṇṭā*) motifs prominently carved on its tall conspicuous pillars, which are among the finest ones of medieval India, remarkable for their stately form, bold ornamentation and classical dignity. Facing east, the extant shell shows that the temple was essentially of the same design as the Pārśvanātha temple, but grander in conception and nearly twice as large in dimensions. All that has survived is the *ardha-maṇḍapa* and the *mahā-maṇḍapa*, each resting on four pillars and supporting a flat but ornate ceiling (plate 165). The *mahā-maṇḍapa*, like that of the Pārśvanātha, is entered through an elaborate doorway and was originally enclosed by a solid wall, of which only a few supporting pilasters of the *ardha-maṇḍapa* and the *mahā-maṇḍapa* have survived; these pilasters are severely plain except for a simple design of conventional pot-and-foliage. Together with the enclosing-walls, the two most important constituents of the temple-plan, viz. the *antarāla* and *garbha-gṛha*, are also conspicuous by their absence here. Further, the missing roof of the surviving building is now replaced by a flat roof, leaving the structure as a curious but attractive fragment of architecture.

The similarity of plan and design between this and the Pārśvanātha indicates that the two temples cannot be far removed in date from each other. Of the two the Ghaṇṭai is larger and slightly more evolved and consequently a little later. This is also attested by the more conventional and later art of its carvings and surviving sculptures. Of the two graffiti on the structure, the one reading *svasti Śrī-sādhu-Pālhaḥ* is a late pilgrim-record engraved in the Nāgarī script of *circa* twelfth century, but the other, reading *Nemicandraḥ* is datable to the end of the tenth century, to which this building is assignable also on grounds of sculptural and architectural styles.

From the find near this temple of an inscribed Buddha image (the only Buddhist image found at Khajuraho, now exhibited in the local Museum), Cunningham originally regarded this as a Buddhist shrine, but later on

discarded this view in favour of a Jaina attribution which is now unanimously accepted. Like all other local Jaina temples, the Ghaṇṭai was also dedicated to the Digambara sect. This is proved by the sixteen auspicious symbols (as against fourteen of the Śvetāmbara tradition) represented on the doorway-architrave as well as by the numerous nude Jina images excavated by Cunningham in and around this structure,[1] which included a fragmentary sculpture of Ādinātha bearing an inscriplion dated Vikrama year 1142 (A.D. 1085), also in the local Museum.

The temple has apparently no *jagatī*. But as all the Khajuraho temples are invariably reared up on a *jagatī*, the *jagatī* here is probably hidden under débris.

The *adhiṣṭhāna*-mouldings, visible above the ground, consist of two plain *bhiṭṭa*-courses surmounted by *jāḍyakumbha*, *karṇikā*, *antara-patra* decorated with niches containing diamond-patterns flanked by pilasters, similar to those found at the Pārśvanātha, and *paṭṭikā* decorated with stencilled heart-shaped flowers. The top of the *paṭṭikā* marks the plinth-level.

The *ardha-maṇḍapa* stands on a *catuṣkī* of four pillars. The pillars stand on an ornate base (*kumbhikā*), resting on an *upapīṭha*, which is octagonal and decorated with rosettes, stencilled scrolls and lotus-petals. The *kumbhikā* shows the mouldings of *khura*, *kumbha*, *kalaśa*, plain *antara-patra* and *kapota* decorated with *kūḍus*. The shaft is octagonal below, sixteen-sided in the middle and circular above. The sixteen-sided section is surmounted by an octagonal *madhya-bandha* decorated with interlocking loops of garlands issuing from the mouths of *kīrttimukhas*, the loops enclosing Vidyādharas represented in *añjali-mudrā* or as carrying garlands or playing musical instruments. This upper band of the *madhya-bandha* is decorated with *lumās* in relief. From this *madhya-bandha* issues a lamp-stand projection with a *bhūta* on the soffit. Plain projections for lamp-stand also issue from the base of each of the four pillars.

The circular section of the shaft carries four *madhya-bandhas*, of which the lowest is circular and elaborately decorated with large garland-loops, and long chain-and-bell pattern flanked by garlands and streamers and often alternating with lotus-stalks suspended from the mouths of *kīrttimukhas*. The garland-loops enclose Vidyādharas, ascetics, *mithunas* and *vyālas*. The second

[1] Alexander Cunningham, *Archaeological Survey of India Report*, II, Simla, 1871, p. 43.

bandha is octagonal and shows smaller garland-loops issuing from *kīrttimukhas* having a pair of *vyālas* with riders in each loop. The third *bandha* is circular and decorated with either rosettes or cut triangles and shows four projecting *bhūta*-brackets of a small size for the reception of ornamental *apsaras*-struts. The fourth or top *bandha* consists of two octagonal *paṭṭikās*, the lower decorated with garland-loops enclosing half lotus-flowers and the upper decorated with circular rosettes. The shaft is surmounted by a circular capital consisting of a ribbed *āmalaka* and *padma*. The capital carries *bhūta*-brackets with adoring Nāgas in between. All the *bhūtas* are pierced with sockets in their bellies for the reception of *apsaras*-brackets. The brackets carry a lintel with three offsets of which the lower two are decorated with lotus-scrolls and *kīrttimukhas*, while the top offset is left plain. The lintel carries a frieze of processional scenes representing mostly devotees, musicians and dancers, sometimes accompanied by processional elephants. On the north and south sides a Jina figure occurs in the middle of the frieze. Above the frieze rests an ornate but flat square ceiling divided into ornamental rectangular panels, with borders decorated with lotus-flowers in relief. The outer row of panels shows dancers and musicians flanked by *mithunas*, while the inner row of panels is decorated with stencilled scrolls. In the centre of the ceiling a space of about 1-m. square is decorated with three *gajatālu* (coffered cusp) courses, the two outer courses showing three *gajatālus* on each side.

The *ardha-maṇḍapa* leads into the *mahā-maṇḍapa* which must have been enclosed by walls. This *mahā-maṇḍapa*, however, differs from that of the Pārśvanātha temple in showing a transverse row of three *catuṣkīs* in front. The ceilings of these *catuṣkīs*, now quite plain, may have been decorated originally. The central *catuṣkī*, which is larger than the side ones, is formed by the two western pillars of the *ardha-maṇḍapa* and two pilasters flanking the doorway of the *mahā-maṇḍapa* which show at the base two-armed *dvāra-pālas* facing each other. The *dvāra-pālas* wear *karaṇḍa-mukuṭa* and carry a *gadā* which is mutilated. Behind each *dvāra-pāla* is represented a quadruped resembling a lion. The pilasters are of the *bhadraka*-type (square in section with three angles in each corner) but quite plain except for a conventional pot-and-foliage carved in the lower and upper portions of the shaft. They stand on an *upapīṭha* with a simple decoration of lotus-petals, but whether the *upapīṭha* is original is uncertain. Their bases (*kumbhikās*) consist of the mouldings of *khura*, *kumbha* and *kapota*. The shafts carry a plain short *uccālaka* section surmounted by a plain capital showing *karṇikā* and *padma*. The capital supports brackets of plain sharply-curved profile with a volute. The brackets carry a lintel decorated with stencilled scrolls and *grāsa-paṭṭikā*. The lintel supports a plain cornice

surmounted by a register of cut triangles, As this lintel is decorated in the section coming between the pilasters leaving the ends (made of different stones) plain, the side-*catuṣkīs* were intended to be covered up by walls. This is also attested by the absolutely plain pilasters at the ends, which are made of sandstone of a pale-yellow shade. These stand on ornate bases and carry *uccālaka* section, capital and brackets which are identical in design with those of the pilasters carrying *dvāra-pāla* figures.

The pilasters behind the doorway are made of granite but they rest on sandstone bases. In one case, however, the *upapīṭha* is also of granite. As the design of the two granite pilasters is slightly different, it is likely that these are late additions.

The doorway is of seven *śākhās*. The first *śākhā* is decorated with rosettes, the second and sixth with *vyālas*, the third and fifth with *gaṇas* dancing or playing on musical instruments, and the fourth, which is treated as a *stambha-śākhā*, carries a capital consisting of *karṇikā* and *padma*. The seventh *śākhā* forming the bevelled surround of the doorway is decorated with wavy scrolls and is flanked by a vertical frieze showing *gaṇas* dancing or playing on musical instruments. The first three *śākhās* are carried up, and the fourth or the *stambha-śākhā* supports a lintel showing centrally an image of eight-armed Cakreśvarī seated on Garuḍa. Cakreśvarī carries fruit, arrow, four *cakras*, bow and *śaṅkha*. The niches on the proper right and left ends show seated Jina figures. The intervening space on the lintel shows seated representations of the Nava-grahas on the proper right and eight identical figures of two-armed bull-headed seated gods, carrying *abhaya* and water-vessel on the proper left, who appear to be the Aṣṭā-Vasus.

The upper frieze of the lintel shows the sixteen auspicious symbols seen in the dream by Jina's mother at the time of conception. The symbols are placed on lotus-leaves and consist of (1) Airāvata elephant, (2) bull, (3) rampant lion, (4) Śrī-devī, (5) garland enclosing a *kīrttimukha,* (6) the full moon with hare shown in the middle, (7) the rising sun representing the Sun-god in the middle, (8) a pair of fish, (9) a pair of jars, (10) a tank with tortoise, (11) agitated sea, (12) a lion-throne, (13) *vimāna,* (14) Nāga couple seated in a pavilion (*Nāgendra-bhavana*), (15) heaps of jewels, and (16) seated Agni with flames issuing from his shoulders. Above the seventh *śākhā* occurs a band represented in the middle. The three niches of the lintels are surmounted by *udgamas* or pediments of *caitya*-arches addorsed to a *tri-ratha* pyramidal *śikhara* crowned by *candrikā* and *āmalaka*. The base of the doorway shows

the usual river-goodesses, Gaṅgā being on the proper right and Yamunā on the left flanked by a female *caurī*-bearer. On each door-jamb proper is represented a *dvāra-pāla* carrying lotus-flower and *gadā*. A *dvāra-pāla* carrying *gadā* and wearing *kirīṭa-mukuṭa* occurs also below the surround of the doorway. The *mandāraka* (door-sill) shows lotus-scrolls in the middle projection, flanked on each side by a two-armed figure of Sarasvatī. The flanking recesses show six water-divinities, each seated on a *kari-makara* and carrying a water-jar. Below the river-goddesses occur *gaja-śārdūlas*, while below the outer *dvāra-pālas* are depicted scenes of dance and music.

The central ceiling of the *mahā-maṇḍapa* is carried on a *catuṣkī* of four pillars, which are similar to those of the *ardha-maṇḍapa* but with the difference that they rest on a plain *upapīṭha*. They carry a plain lintel with three identically-ornamented offsets surmounted by three other courses, the first decorated with intersecting loops, the second embellished with cut triangles and the third left plain. Above the last rests a flat ceiling decorated with lotus-flower in the middle enclosed by a square compartment with three borders. While the inner side of the eastern lintel is quite plain, the outer side is decorated with designs of stencilled scrolls, flying Vidyādhara-*mithuna* flanking a seated Tīrthaṅkara in the middle, a band of stencilled heart-shaped flowers, diamonds fringed by perforated squares and a cornice of lotus-petals with *gagārakas* issuing from them.

The pillars of the *mahā-maṇḍapa* each show three brackets for keeping lamps. The top brackets, which project diagonally are carved with lotus-petals, the middle ones show *bhūtas*, and the bottom ones resemble a plain *padma*-moulding. The middle and bottom rows of brackets are repeated also on the four pillars of the *ardha-maṇḍapa* which, however, show at the top four smaller *bhūta*-brackets on each pillar.

PĀRŚVANĀTHA TEMPLE

Of all the local Jaina temples, the Pārśvanātha (plate 166) is the best preserved and indeed one of the finest temples of Khajuraho. It is distinguished by a few individual features of plan (fig. XXII) and design and is remarkable in several respects. Although it is a *sāndhāra-prāsāda*, the transepts with the balconied windows which characterize the local *sāndhāra* temples are absent here. The temple is oblong on plan with an axial projection on each of the two shorter sides. The projection on the east constitutes the entrance-porch (*mukha-maṇḍapa*), while that on the west consists of a

shrine attached to the back of the sanctum (plate 167), which is indeed a novel feature.

The temple is entered through a small but elaborately-carved *mukha-maṇḍapa* of one *catuṣkī* and internally consists of a *maṇḍapa, antarāla* and *garbha-gṛha,* the whole enclosed within a rectangular hall. The wall of the hall is relieved internally by pilasters and externally by sculptural bands, besides latticed windows which admit diffused light into the interior. These windows are too inobtrusive to disturb the sculptural scheme of the external ornamentation. The façades (plate 168) have a series of shallow *rathas* (projections) punctuated by narrow *salilāntaras* (recesses). These projections and recesses carry three elegant bands of sculptures on the *jaṅghā.* Those on the

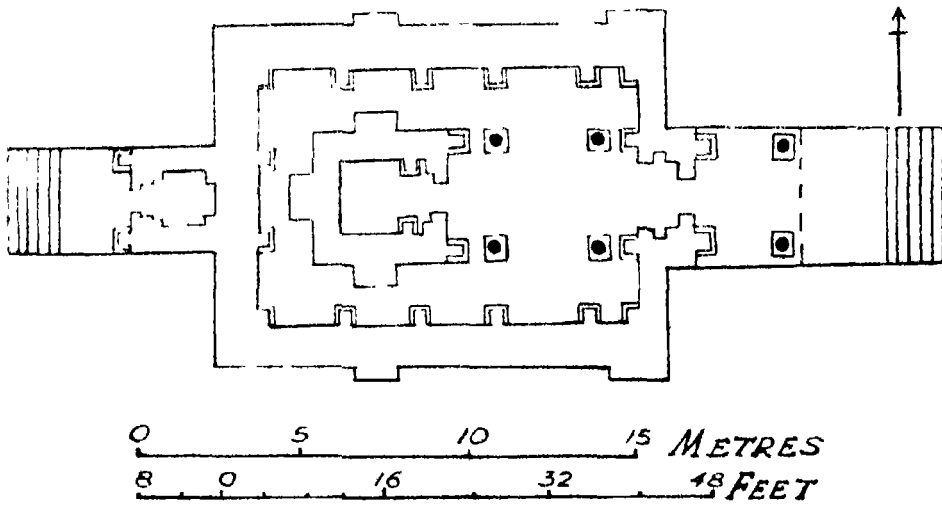



FIG. XXII. Khajuraho : plan of the Śāntinātha temple

lower row are the largest and show figures of gods, goddesses and *apsarases* on the projections and *vyālas* in the recesses. The figures on the two upper rows gradually diminish in size, those on the middle row displaying divine couples and those on the top row mainly Vidyādhara-*mithunas* on the projections as well as in the recesses. Despite these projections and recesses relieved by three sculptural bands of exquisite finish and grace, the temple-façade below the level of the *śikhara* produces the monotonous effect of a solid massive wall, and one misses here the effective architectural relief and shadows provided by the balconied windows and the deep indentations of the outer elevation which form such notobly characteristic features of the evolved Khajuraho style.

The temple stands on a 1·2-m. high *jagatī,* the original mouldings of which are now lost. The *vedī-bandha* rests over a pair of *bhiṭṭa*-courses and

is divisible into two series, the lower one comprising the mouldings of *jāḍyakumbha, karṇikā, paṭṭikā, antara-patra* and *kapota* and the upper one comprising the usual mouldings crowned by a *vasanta-paṭṭikā*. The *jaṅghā* shows three diminishing rows of sculptures separated by a pair of *bāndhanā*-mouldings and is crowned by *varaṇḍikā* and *tilakas*, one on each *ratha*-projection. The central *bhadra*-projections facing the sanctum and the *maṇḍapa* (the *bhadras* of the *maṇḍapa* are not aligned centrally) carry four rows of niches or latticed windows. The sanctum is roofed by a towering *sapta-ratha* Nāgara *śikhara* clustered by two rows of *uraḥ-śṛṅgas* and three of minor *śṛṅgas* including *karṇa-śṛṅgas*. The present roofs of the *antarāla maṇḍapa* and *mukha-maṇḍapa* are largely restored, but there is no doubt that they were of the normal Khajuraho type.

The temple is entered through a modest-sized but highly ornate *mukha-maṇḍapa* of one *catuṣkī*. Its architraves display unusual decorative and sculptural exuberance which include *śālabhañjikā*-struts and figures of *apsarases* and divine attendants. It has the most elaborately-carved ceiling *(kṣipta-vitāna* of the *nābhicchanda*-order) at Khajuraho with its gorgeous pendant terminating in a pair of intertwined figures of flying Vidyādharas carved in the round. Access to the hall is provided through a *sapta-śākha* doorway of the *maṇḍapa* decorated with diamonds and rosettes, *gaṇas*, *vyālas*, *mithunas* and scrolls, besides figures of Gaṅgā and Yamunā with attendants on the jambs. Its lintel shows, besides the Nava-grahas, ten-armed Yakṣī Cakreśvarī seated on Garuḍa as the *lalāṭa-bimba* and a four-armed seated Sarasvatī each in its two terminal niches. Cakreśvarī carries *varada*, sword, mace, discus and bell in the right hands and discus, shield, bow, goad and conch-shell in the left hands. The Sarasvatī figures carry sacrificial spoon, book and water-vessel in three out of the four hands; the one on the right has goose as mount. On each flank of the doorway is carved a four-armed Jaina *pratīhāra* wearing *kirīṭa-mukuṭa* and holding book and mace in the two surviving hands.

The rectangular hall has solid walls reinforced by sixteen pilasters. The free ground-space between the pilasters is utilized to harbour ten Jaina images placed on elaborate pedestals kept along walls, which constitutes another distinguishing feature of the temple. For the rest its interior is treated like other local temples. The *maṇḍapa* has the four usual central pillars carrying four *śālabhañjikā*-struts and a square framework of architraves, which supports a square ceiling turned into a *kṣipta-vitāna* of the *nābhicchanda*-order (plate 169). The sanctum has a *pañca-śākha* doorway decorated with scrolls, *gaṇas* and *mithunas*, besides Gaṅgā and Yamunā with attendants, on the jambs. The

doorway has double architraves, the lower one depicting, besides the Nava-grahas, a seated Jina as *lalāṭa-bimba* and a standing Jina each in the terminal niches, while the upper architrave has five seated Jinas in niches in addition to six standing ones. On each flank of the doorway is represented a four-armed Jaina *pratīhāra* wearing *kirīṭa-mukuṭa,* the right one carrying mace and lotus in the two surviving hands, and the left one carrying disc, conch-shell, lotus and mace. A pair of Vidyā-devīs are also carved on the *mandāraka.*

The sanctum enshrines a modern image of Pārśvanātha made of black marble which was put up in 1860 on the old elegant pedestal made of the same material, viz. buff sandstone, of which the temple and its sculptures are made. The pedestal is intact with its *parikara* and *prabhāvalī* and indicates that the original image was a *caturviṁśati-paṭta* with Ādinātha as the *mūla-nāyaka,* as is clear from the bull *lāñchana* carved at the appropriate place.

The back shrine of this temple, constituting its western projection, faces west and continues externally the same *vedī-bandha* mouldings and the sculptural scheme of the *jaṅghā,* with this difference that the upper two registers have a reduced height. Of this shrine only the sanctum is preserved which was entered through a *pañca-śākha* doorway, decorated with scrolls, *gaṇas* and *mithunas,* besides figures of Gaṅgā and Yamunā with attendants on the jambs (plate 170). Its lintel displays, besides the Nava-grahas, three niches each harbouring a seated four-armed image of Sarasvatī. The central and the left figures carry *varada,* lotus-stalk, book and water-vessel, while the right figure holds lotus-stalk and book in the upper pair of hands and a *vīṇā* in lower pair. Out of two flanking four-armed Jaina *pratīhāras,* the right one has lost the head and the hands, while the left one carries book and *gadā* in the two surviving left hands and wears *kirīṭa-mukuṭa.*

The outer *bhadra*-niches contained images of Jinas or more frequently Jaina goddesses (Yakṣīs or Vidyā-devīs) in the two principal rows of the *jaṅghā,* a dance-frieze in the third row and miniature figures of four-armed seated Kubera or Sarvānubhūti Yakṣa in the top row. The two principal *bhadra*-niches on the south face of the *maṇḍapa* show each an image four-armed goddess standing in elegant *tri-bhaṅga* surrounded by the usual complement of attendants, devotees and flying Vidyādharas and displaying four standing Jinas, one in each corner of the stela. The goddess in the lower niche has only right hands intact holding *varada* and lotus-stalk, with her animal-mount mutilated, while that in the upper niche carries *varada,* lotus-stalk and *kamaṇḍalu* in the three surviving hands. The corresponding niches on the

north face show four-armed standing goddesses, the lower one carrying lotus-bud in the two upper hands and *śaṅkha* in the surviving third hand, while the upper one represents a three-headed goddess with all the four hands with their attributes broken. The two principal *bhadra*-niches on the south face of the sanctum contain latticed windows but the niche projecting from the *kalaśa*-moulding of the *vedī-bandha* below displays six-armed Sarasvatī seated in *lalitāsana*, carrying *vīṇā* in one pair of hands and *varada*, blue lotus, book and *kamaṇḍalu* in the other two pairs. In the corresponding niche of the *vedī-bandha* on the north face occurs a four-armed image of goddess seated in *lalitāsana*, carrying a lotus-stalk each in the two surviving upper hands.

It is doubtful whether the fine standing image of Candraprabha and that of a seated Jina appearing in the two southern *bhadra*-niches of the shrine at the back are original. Quite a few images adorning the *śukanāsa*, including an elegant figure of Yakṣī Ambikā, were obviously planted. A beautiful original image of this Yakṣī, however, appears at the base of the south face of the *maṇḍapa-śikhara*, not far from an erotic couple, of which theme only two other specimens are available on this temple. In the minute niches along the base of the *śikhara* there are quite a few friezes depicting a teacher discoursing to disciples and a narrative panel representing Hanumān visiting Sītā in the *aśoka*-grove.

Of the pedestals kept in the interior along the walls almost half are empty and the remaining ones harbour, besides the usual images of Jinas, the figure of a four-armed standing Yakṣī with a lion-mount and a fine image representing the parents of Jina.

ĀDINĀTHA TEMPLE

The Ādinātha temple (plate 171), standing immediately to the north of the Pārśvanātha, is an important constituent of the Jaina group of Khajuraho temples. It is a *nirandhāra-prāsāda*, of which only the *garbha-gṛha* (sanctum) and *antarāla* have survived with their roofs, while the *maṇḍapa* and *ardha-maṇḍapa* are completely lost and are replaced by a modern entrance-chamber, made of lime-plastered masonry and showing arched doorways and domical ceilings, which is quite incongruous with the original structure. The temple is *sapta-ratha* on plan as well as in elevation, and each of its *bhadras* shows an additional *nāsikā* or projection. In the elegance of sculptural style (plate 172) as well as in general plan and design this temple bears the closest kinship to the Vāmana temple. In fact, the only noteworthy difference between this and

the Vāmana temple lies in the decoration of the top or third row of the *jaṅghā* which in the case of the Vāmana shows diamonds in niches. The present temple, however, represents in the top row a spirited band of flying Vidyādharas which is also found on the Pārśvanātha, Javārī, Caturbhuja and Dūlādeo temples. Nevertheless, it can be affirmed with some plausibility that this temple is nearer in date to the Vāmana than any other local temple. As its *śikhara* is not as squat and heavy as that of the Vāmana but shows better proportions, it appears to be slightly more evolved and later in date than the Vāmana.

This temple stands on a 1-m. high *jagatī* of moderate dimensions. The original mouldings of the *jagatī* are lost and its faces are completely restored.

The mouldings of the *adhiṣṭhāna* stand on the *bhiṭṭa*-courses comprising (1) a plain course *(khara-śilā)*, (2) a course decorated with diamonds framed by stunted pilasters (cf. a similar moulding on the Dūlādeo temple), (3) plain *jāḍya-kumbha*, and (4) a projecting *madhya-bandha* decorated with lotus-petals. Above the *bhiṭṭa* occur the mouldings of the *pīṭha* or basement consisting of (1) *jāḍya-kumbha*, (2) *karṇikā*, and (3) *grāsa-paṭṭikā*. That the *grāsa-paṭṭikā* marks the plinth-level is shown by a *makara-praṇālī* or gargoyle projecting above this level from the north face of the sanctum. Above the *grāsa-paṭṭikā* rest the *vedī-bandha*-mouldings consisting of (1) *khura*, (2) *kumbha* decorated diamonds in niches, (3) *kalaśa*, (4) *kapota*, and (5) projecting *paṭṭikā* decorated with diamonds alternating with rosettes.

The *jaṅghā* shows three rows of sculptures, the top row being smaller in size. The two lower rows contain figures of gods and goddesses alternating with *apsarases* on projections and *vyālas* in recesses, while the top row has figures of Vidyādharas on projections and Vidyādhara-*mithunas* in recesses. The Vidyādhara figures are distinguished by dynamic movement and are represented as carrying garlands or playing on musical instruments or brandishing weapons. The façades of the *antarāla* as well as the *bhadras* of the sanctum show four niches, of which the lowest occurs on the *kumbha*-moulding of the basement and the upper three at the same level as the sculptural bands. The uppermost niche is a complete replica of the balconied window of the Khajuraho temples and contains each a group of three standing figures. The three lower niches depict Jaina deities.

The *bāndhanā*-moulding between the first and middle rows shows *grāsa-paṭṭikā* surmounted by a projecting *paṭṭikā*, while that between the middle and top rows consists of *grāsa-paṭṭikā* surmounted by a projecting

kalaśa. The mouldings surmounting the top row are treated like pillar-capital (*bharaṇī*), comprising *āmalaka* and ribbed *padma*. Above this occur two rows of *kapota*-mouldings, of which the upper one is separated from the *śikhara* by a prominent recess.

The *śikhara* of this temple is *sapta-ratha*. It is of sixteen *bhūmis* indicated by *bhūmi-āmalakas*, each *āmalaka* being capped by a *kapota*. The *karṇa-rathas* carry a vertical strip all along consisting of *caitya*-arches containing a diamond in the lower niche. All the *rathas* originally projected beyond the shoulder-course, while the central *ratha* and the flanking *rathas* terminate in a *kīrttimukha* and half-*kīrttimukhas* respectively, the *karṇa-rathas* are crowned by a miniature pyramidal *śikhara* showing a pair of *pīḍhās*, *candrikās* and *āmalaka*. The shoulder-course is surmounted by a large ribbed *āmalaka*, a pair of *candrikās*, smaller *āmalaka*, *candrikā* and *kalaśa*. The floral termination above the *kalaśa* has been added in recent years.

The roof of the *antarāla* shows a superposed series of three niches crowned by a pediment (*udgama*). Above this rises the gabled roof (*śālā-śikhara*) in three gradual tiers, the top of each tier being decorated with lotus-petals and the sides with *ratna-paṭṭa*. Seen from the front we have a prominent row of seven niches, the central one containing the figure of a standing Yakṣī and the flanking ones of attendant gods and goddesses. The niches carry an ascending row of three pediments of which the top one is the broadest and rises over the complete row of niches. Its base is flanked on each side by a miniature pyramidal *śikhara* of four *pīḍhās*, *candrikā* and *āmalaka* carried over a niche showing diamonds. The top pediment consists of three rows of *caitya*-arches. The two lower rows, of which only the northern half has survived, shows only half-arches, each carrying a *makara*-head in the loops of the arches. These also show two pillasters in the centre. Above the third row of half-arches occurs a full arch containing a *kīrtti-mukha*, from the mouth of which are suspended three chains, the central one with a bell flanked by a lotus-bud on each side and the end ones going up to the mouth of the *makaras* seen in the upper row of half-arches. The full arch at the top is also flanked by a rearing *vyāla* on each side and carries a square finial over which occurs the lion-figure pouncing on the elephant marking the termination of the *śukanāsikā*. The lion-figure rests on a slab which surmounts the finial. The half-arches are also flanked by a pyramidal *śikhara*-top comprising ribbed *candrikā*, *āmalaka* and *candrikā*.

The doorway of the sanctum is of seven *śākhās*. The first *śākhā* is decorated with *patra-latā* (scrolls) and is flanked by *mandāra*-frieze trailing

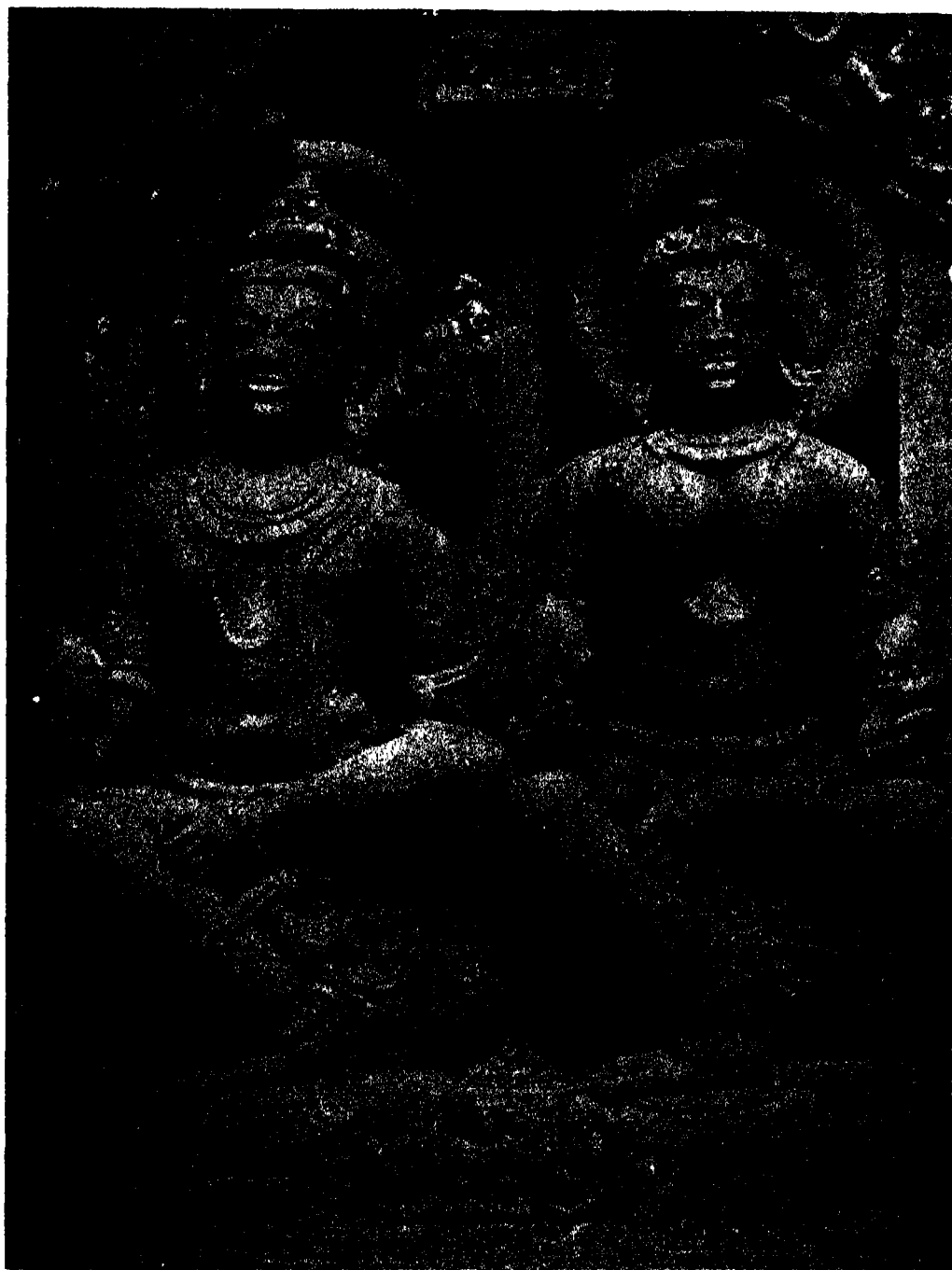
down in Nāga figures, now mutilated. The second and fourth *śākhās* depict *gaṇas* dancing or playing on musical instruments. The third *śākhā* which is treated as a *stambha-śākhā* is carved with eight Yakṣīs. The proper right jamb shows from bottom upwards : (1) four-armed goddess carrying *abhaya*, spiral lotus-stalk, spiral lotus-stalk and water-vessel, mount missing: (2) four-armed goddess carrying a missing object, *sruk*, book and fruit, animal-mount resembling a deer represented below; (3) four-armed goddess carrying *abhaya*, *pāśa*, spiral lotus-stalk and a missing object with a bird-mount; (4) four-armed goddess carrying *abhaya*, *sruk*, book and water-vessel, with a bull-mount below. The proper left jamb shows from bottom upwards : (1) four-armed goddess carrying spiral lotus-stalk and *śaṅkha* in the two surviving hands, crocodile-mount below; (2) four-armed goddess with all attributes broken, but an intact parrot-mount; (3) four-armed goddess carrying spiral lotus-stalk, book and a fruit in the three surviving hands, with headless animal as mount; and lastly, (4) four-armed goddess carrying *abhaya*, spiral lotus-stalk, book and water-vessel, with a bull-mount below. The fifth *śākhā* is decorated with the design of *śrīvatsa* alternating with rosettes. The sixth *śākhā* forming the bevelled surround of the doorway is decorated with scrolls in bold relief issuing from the mouth of a *vyāla* below. The last or the seventh *śākha* is decorated with a peculiar type of circular rosettes. The first *śākhā* together with the flanking *mandāra*-frieze is carried up on the lintel. The lintel of the doorway resting on the *stambha-śākhās* shows images of five goddesses in niches. The central and the end niches represent seated goddesses, each supported on a four-armed *bhūta*, while the niches flanking the central one show standing goddesses. The central niche represents four-armed Cakreśvarī carrying *abhaya*, *gadā*, book and *śaṅkha*. She is seated on Garuḍa and wears *kirīṭa-mukuṭa*. The proper right-end niche represents Ambikā Yaksī carrying a bunch of mango-fruits, spiral lotus-stalk, book enclosed by spiral lotus-stalk and a child. She is seated on a lion. The proper left-end niche shows Padmāvatī Yakṣī seated on a tortoise under a canopy of serpent-hoods. She carries *abhaya*, *pāśa*, lotus-bud and water-vessel. All the five niches of the lintel are surmounted by *udgamas*. The base of the doorway shows Gaṅgā and Yamunā flanked by female attendants on each side. The attendants depicted on the door-jambs proper face each other and carry a water-jar with crocodile represented behind the proper right figure and tortoise behind the proper left figure. The figures of river-goddesses and their attendants are badly mutilated. So are also the figures of the four *dvāra-pālas*, two on each side, which occur respectively below the surround of the doorway and the pilasters flanking the doorway. The door-sill shows on the rectilinear central projection a beautiful lotus-scroll flanked by female attendants. Beyond the

female attendants occur four water-gods of the usual type, each carrying a water-jar and riding on *kari-makara.* The niches below the *stambha-śākhās* show an image of four-armed Śrī-devī and figure of four-armed Lakṣmī seated in *padmāsana* and carrying lotus-bud in the only surviving upper right hand with a tortoise indicated below the seat. The niches below the seventh *śākhā* show representations of Kubera, carrying *abhaya, paraśu,* spiral lotus-stalk and a broken object, with three jars representing *nidhis* depicted below the seat.

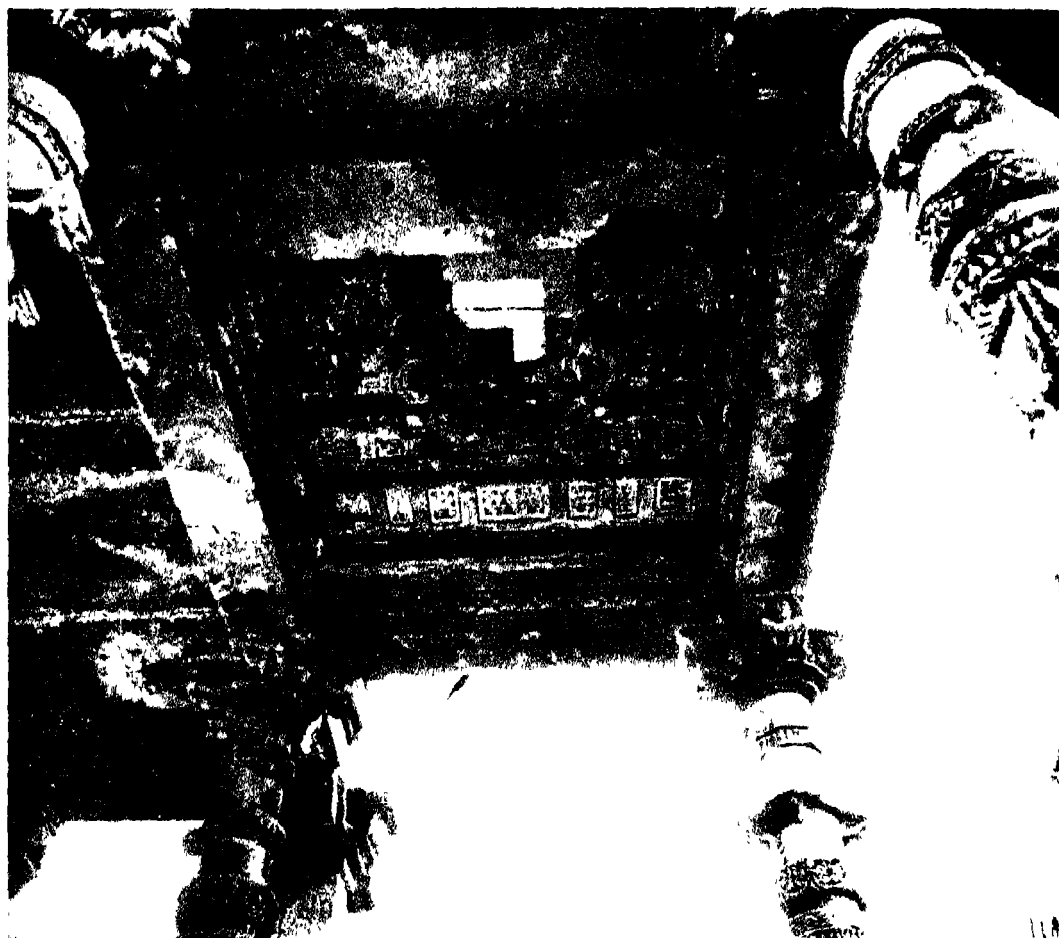
The pilasters flanking the sanctum-doorway are square. They stand on an *upapīṭha* decorated with circular rosettes and lotus-petals surmounted by an ornate base (*kumbhikā*) showing *khura, kumbha* decorated with *udgama, kalaśa* and *kapota*-mouldings. The lower portion of the shaft carries a sculpture of four-armed *dvāra-pāla,* while the middle portion is decorated with (1) wavy scrolls issuing from the mouth of a *kīrttimukha* (2) diamonds, and (3) pot-and-foliage design. Above this occurs a projecting *paṭṭikā* which is surmounted by an *uccālaka* section showing only pot-and-foliage design. The surmounting capital carries the decorations of *āmalaka* and *padma.* Above the capital rests the usual *bhūta*-brackets with adoring Nāgas in the corners. The brackets support lintels with three offsets decorated with (1) sixteen auspicious Jaina symbols seen in the dream by Mahāvīra's mother at the time of conception, (2) circular rosettes alternating with diamonds, and (3) *grāsa-paṭṭikā.* The superstucture above the lintels is missing and has been restored in modern lime-plaster.

The sanctum rests on pilasters having plain shafts of rectangular section. The central pilasters, however, show pot-and-foliage in the upper and lower portions of the shafts which rest on the *upapīṭha* and *kumbhikā* of the usual design. All the pilasters here carry capital surmounted by a *paṭṭikā* carved with stencilled scrolls. While the central pilasters carry *bhūta*-brackets, the hind pilasters show brackets of plain curved profile with a volute at the top. The lintel is plain with two offsets and supports a cornice which carries a flat ceiling decorated with a large lotus-flower with four rows of concentric petals in relief enclosed in a square compartment the corners of which are decorated with *kīrttimukhas.* The eastern ceiling of the sanctum is flat and plain.

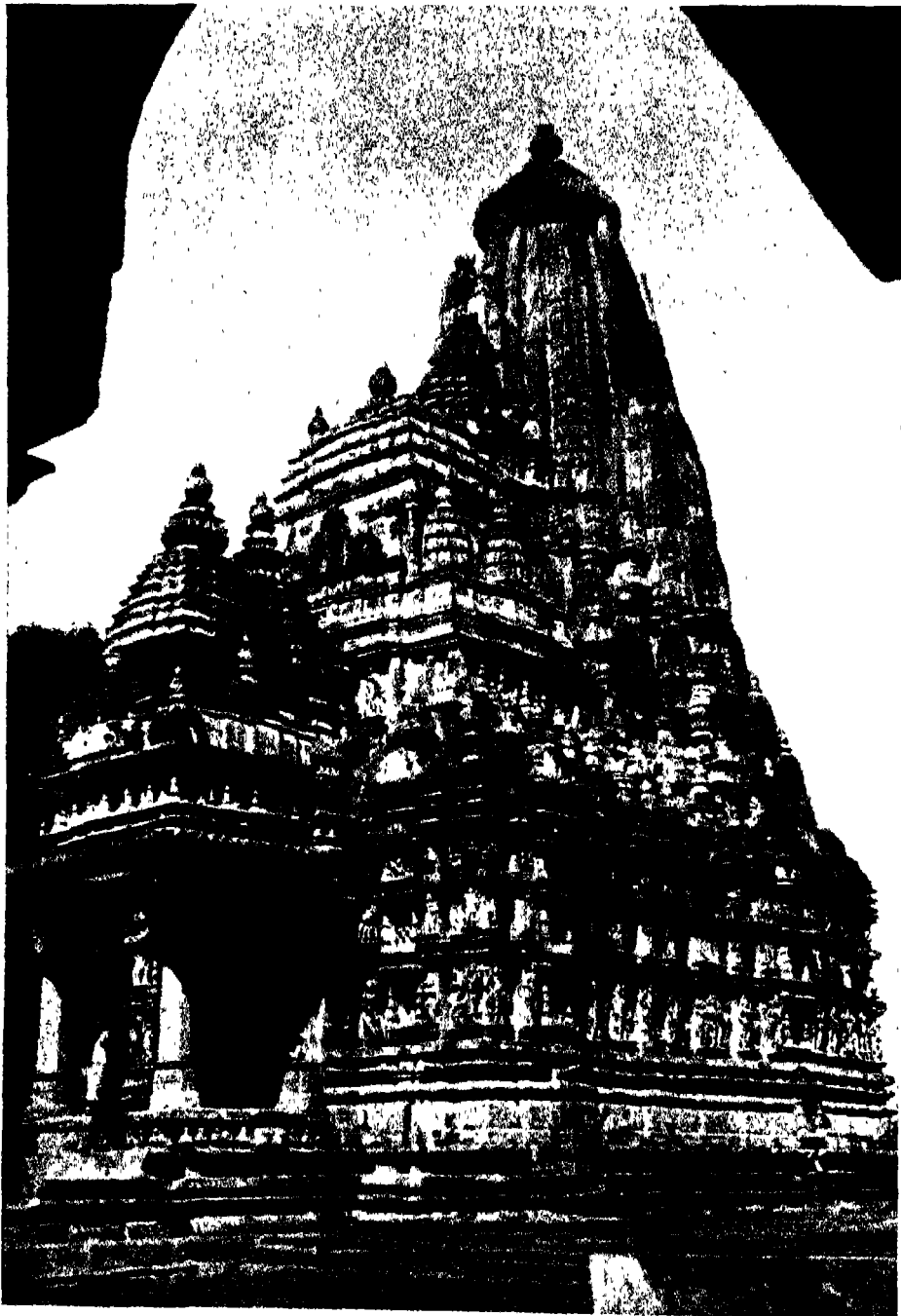
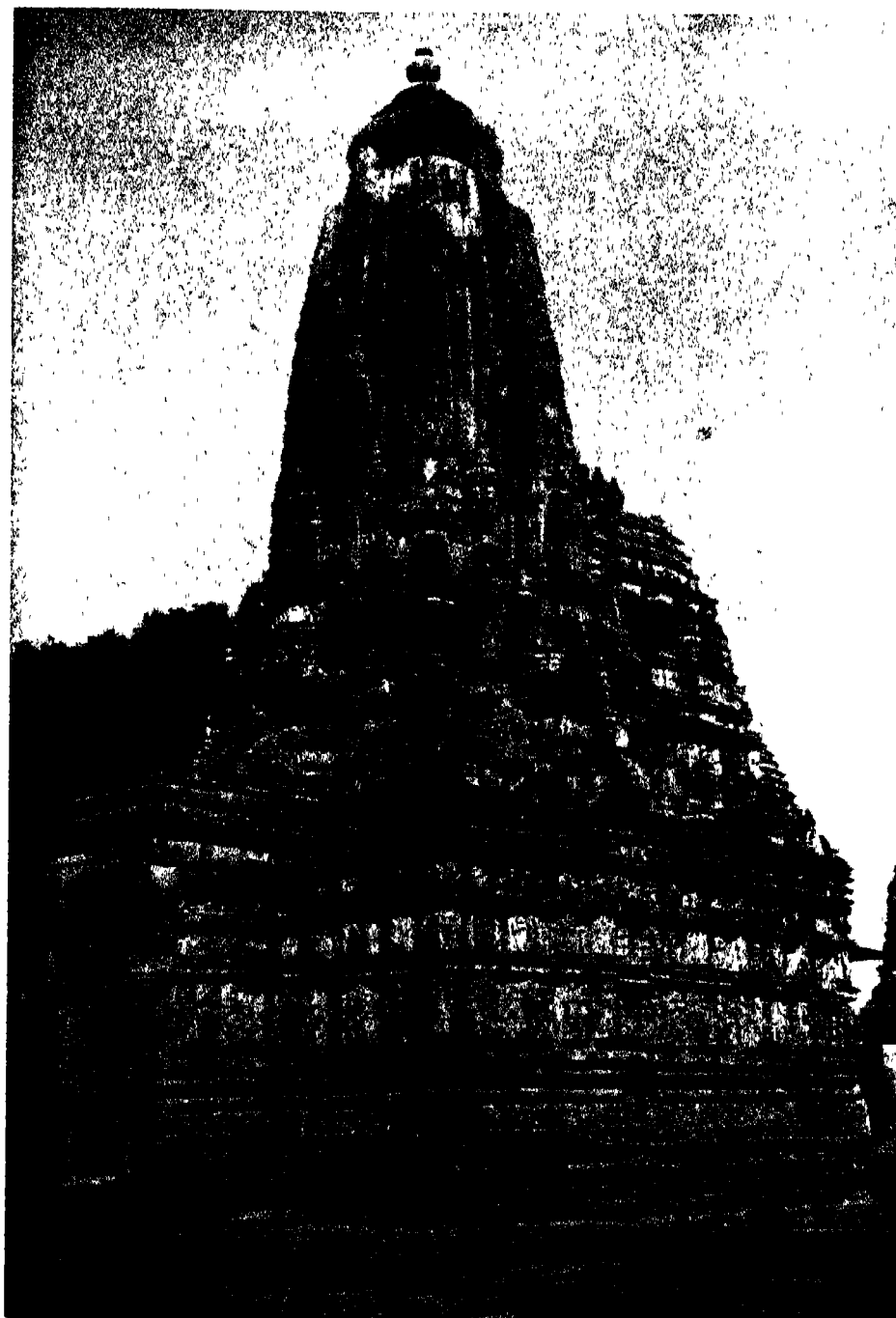
The temple enshrines a modern image of Ādinātha in place of the old one of which only the pedestal has survived. That the temple was dedicated to Ādinātha is attested by the representation of his Yakṣī Cakreśvarī on the lintel of the sanctum-doorway.

The northern and southern façades of the *śukanāsikā* over the *antarāla* show each three niches with divine figures. These three niches, combined with

Khajuraho : Śantinātha temple sculpture of parents of Jina

Khajuraho : Ghaṇṭai temple

PLATE 164

Khajuraho : Ghaṇṭai temple, ceiling of sanctum

Khajuraho : Pārśvanātha temple

PLATE 166

Khajuraho : Pārśvanātha temple, back view

Khajuraho · Pārśvanātha temp'e part of southern façade

Khajuraho : Pārśvanātha temple, ceiling of *maṇḍapa*

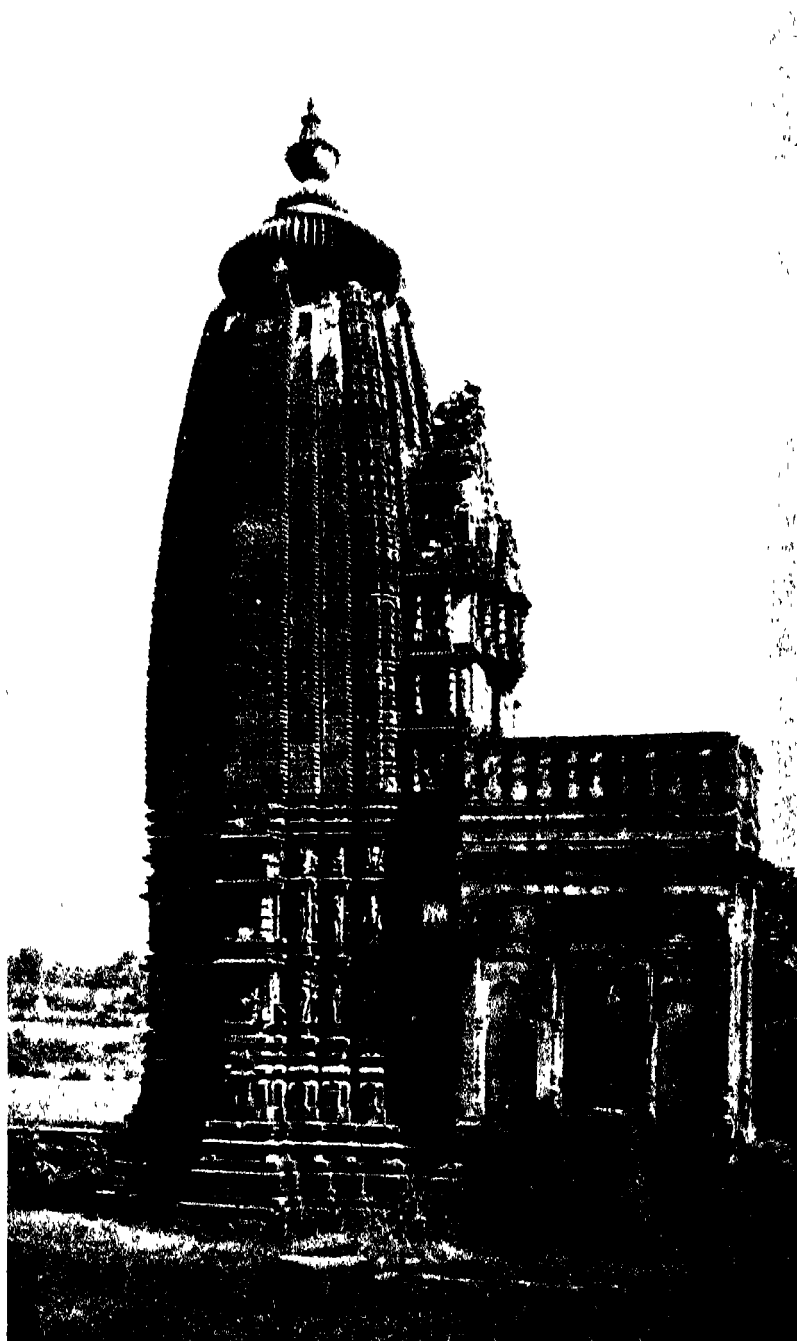
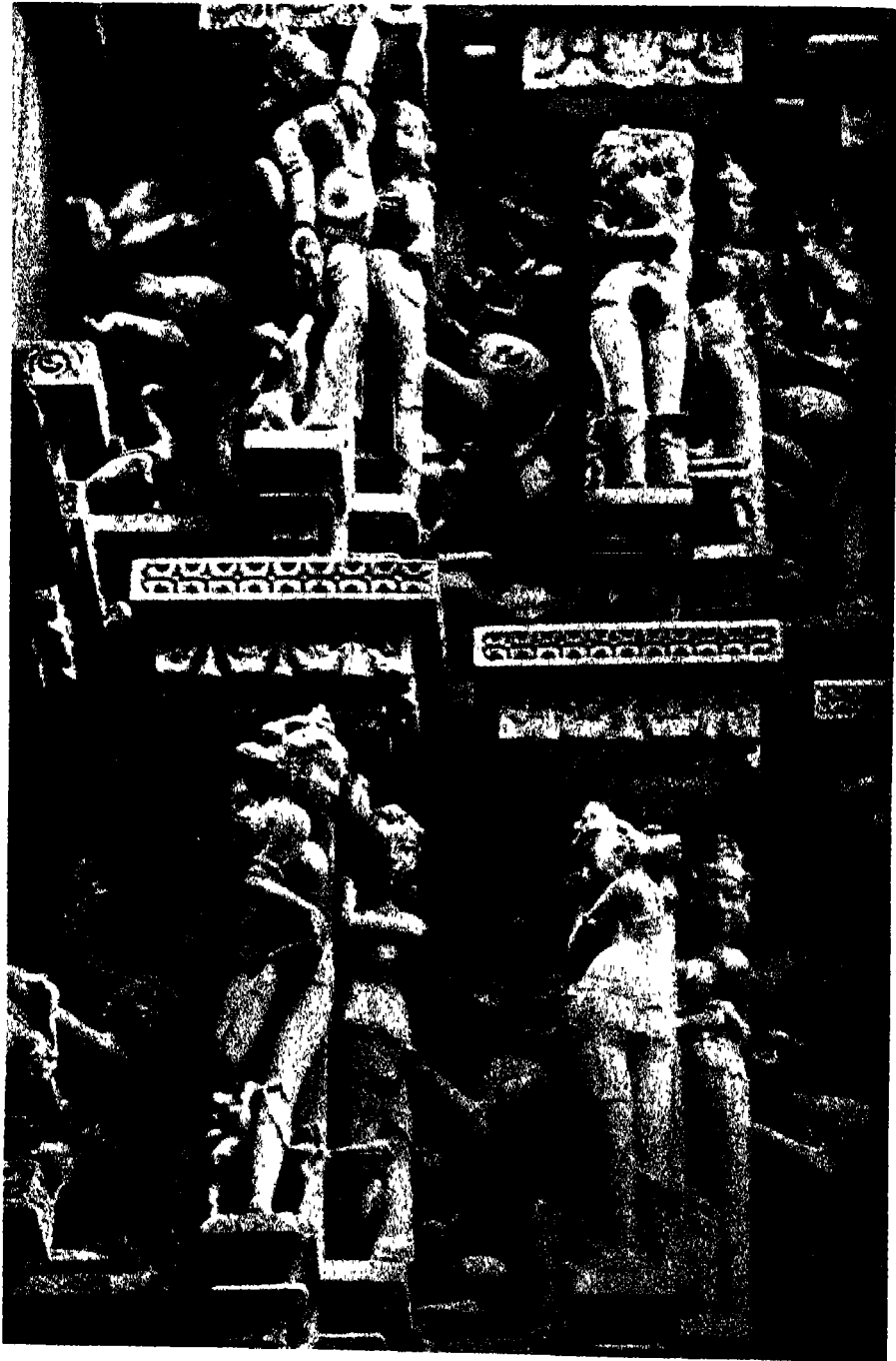
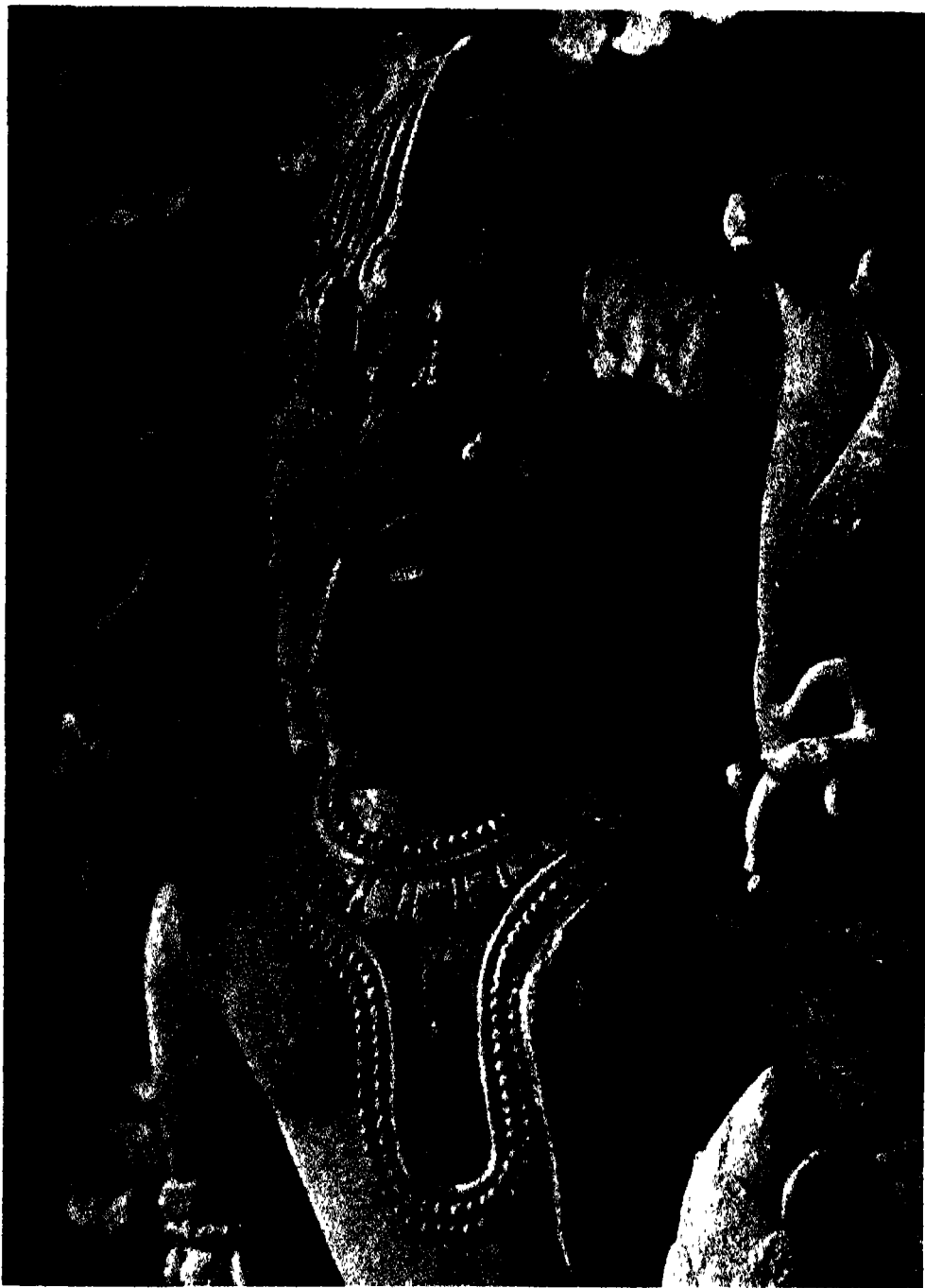
Khajuraho : Pārśvanātha temple, doorway of back shrine

Khajuraho : Ādinātha temple

Khajuraho : Ādinātha temple, part of southern façade

PLATE 172

Khajuraho : Pārśvanātha temple, *caturviṁśati-paṭṭa* in *mahā-maṇḍapa*

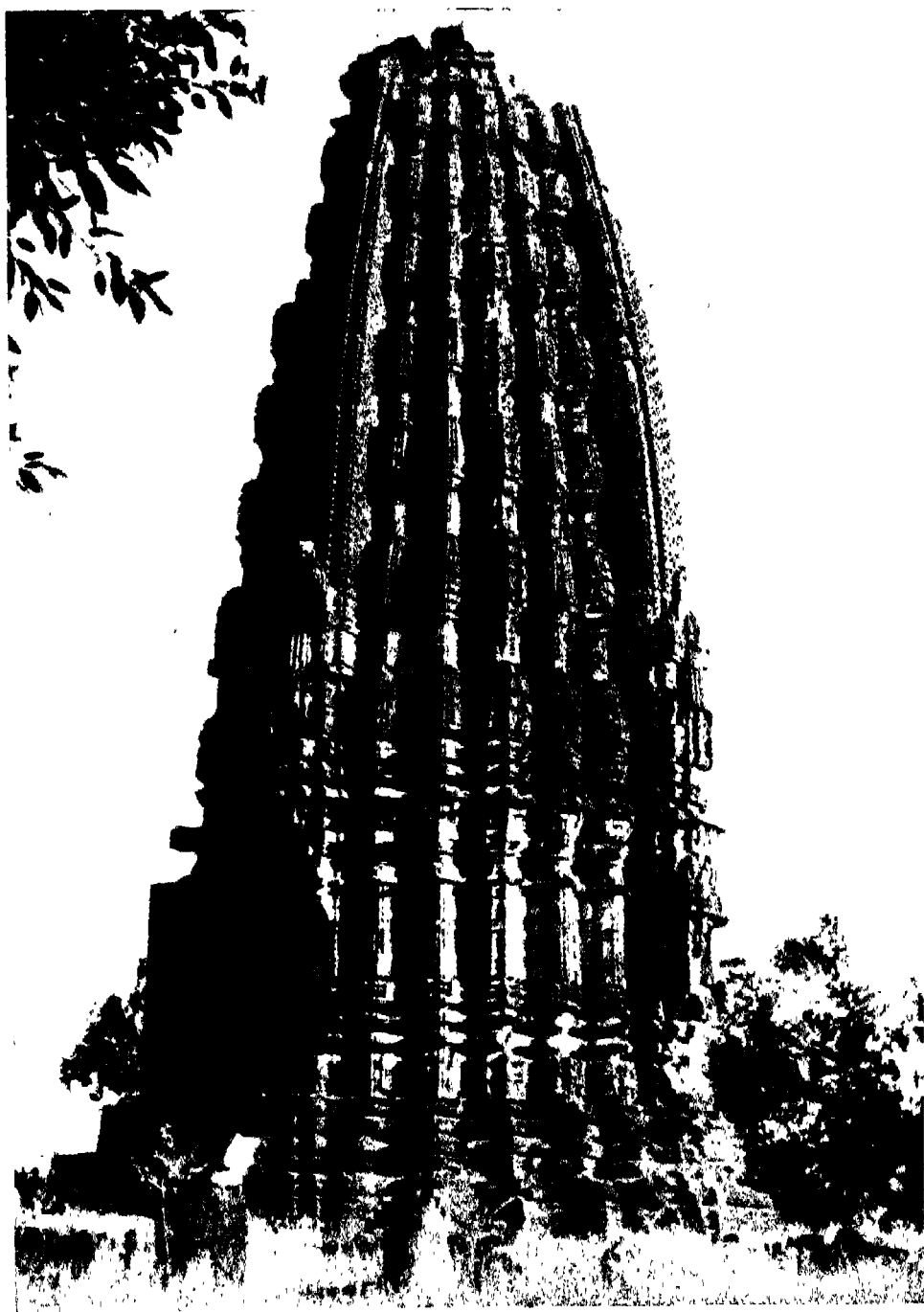
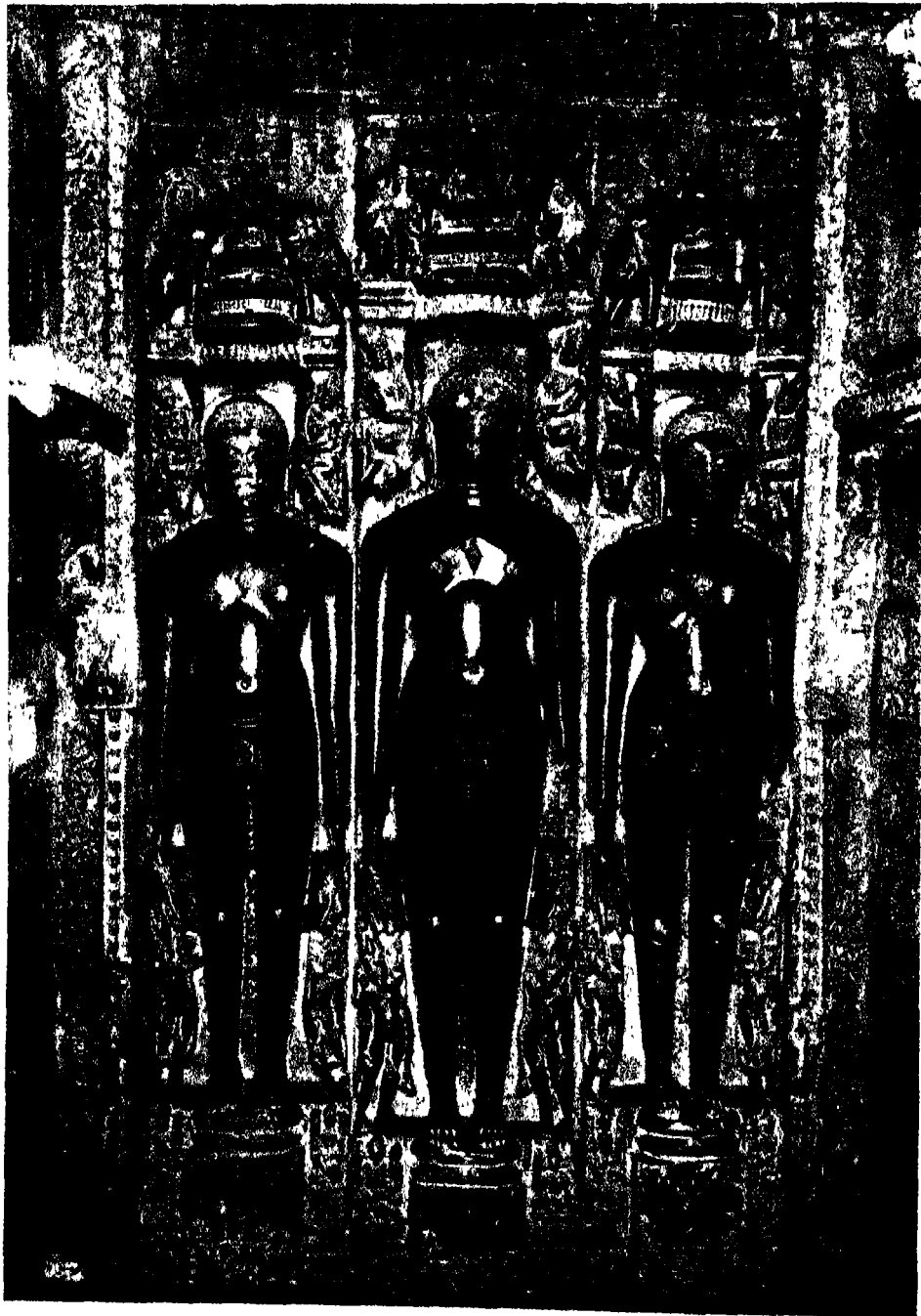
A. Khajuraho : Pārśvanātha temple, Sarasvatī on façade

B. Khajuraho : Pārśvanātha temple, divinities on façade

Khajuraho : Pārśvanātha temple, exterior, head of Śiva

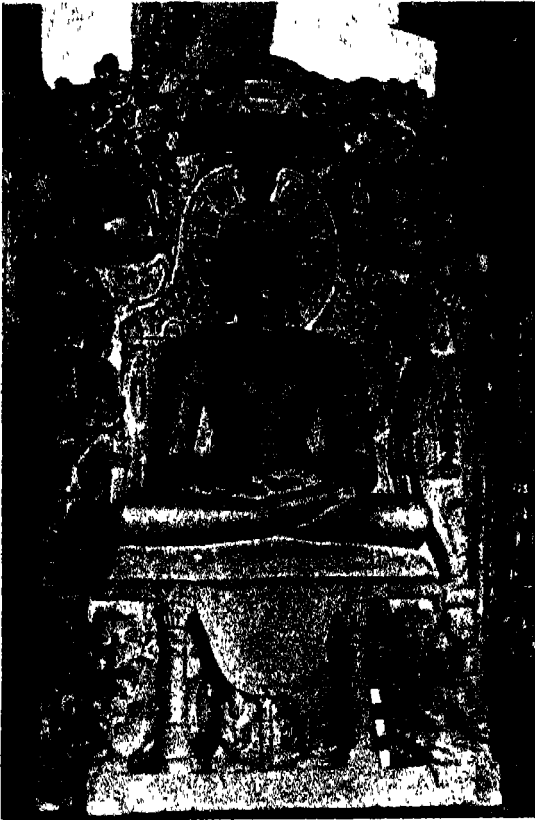
Khajuraho : Pārśvanātha temple, a *sura-sundarī* on façade

PLATE 176

Arang : Bhāṇḍ-Dewal temple

PLATE 177

Arang : Bhāṇḍ-Dewal temple : enshrined Tirthaṅkaras

Chandpur : Nava-graha slab

Ahar Museum : Yakṣī Cakreśvarī

A. Lakhanadon : a Tīrthaṅkara

B. Lakhanadon : Tīrthaṅkara Pārsvanātha

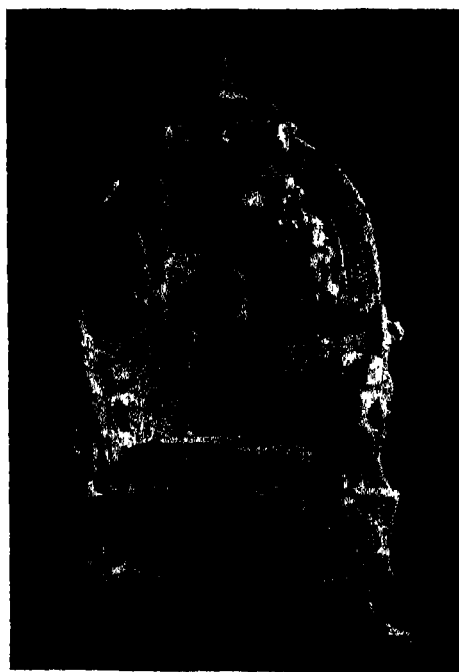
A. Gandhawal . Yakṣī Cakreśvarī

B. Mandhata : brass *parikara*, central figure missing

PLATE 182

the two *antarāla*-niches, form a vertical row of five niches on both northern and southern façades. The eastern or the front face of the *śukanāsikā* shows a horizontal row of seven niches containing images of gods and goddesses.

Most of the niches show images of Yakṣīs as practically all of them preserve on the crest the image of a Jina seated in *padmāsana*. Generally the Yakṣīs are represented as eight-armed and accompanied by their mounts; but in most their hands together with the attributes are mutilated. The indifferent preservation of the images, despite the presence of the *vāhanas*, makes their identification difficult, particularly when no order seems to have been followed.

Images of the Dik-pālas accompanied by their respective mounts occur in their correct position in the corners of the first row; Kubera, however, has no mount. Nirṛti, who is generally represented as nude, is figured here like other gods attired in the usual dress and ornaments, with a dog represented as his mount.

Bull-headed Aṣṭā-Vasus, invariably surmounting the Dik-pālas, are shown with the bull-mount. They hold *varada*, spiral lotus-stalk, spiral lotus-stalk and water-vessel. Another variety shows *varada*, *paraśu*, spiral lotus-stalk and water-vessel.

ART UNDER THE CANDELLAS

The sculpture on the Jaina temples, as on other temples at Khajuraho, is divisible into five broad categories. The first category comprises cult-images executed almost fully in the round. They are formal and are seated standing in *sama-bhaṅga* and have a large *prabhāvalī* and a back-slab decorated with figures of attendant gods and goddesses (plate 173). As these are images fashioned is strict conformity with canonical formulae and prescriptions of proportions, *lakṣaṇas* and *lāñchanas*, they reveal a thin aesthetic vision.

The second category of sculptures comprises Vidyā-devīs, Śāsana-devatās (Yakṣas and Yakṣīs) and *āvaraṇa-devatās*, besides other gods and goddess (plates 174A and B, 175). They occur in the niches or are figured against the walls of the temple and are executed either in the round or in high or medium relief. These figures of divinities which include those of the Dik-pālas, are less formal and more free. They usually stand in a lively *tri-bhaṅga* or are seated in *lalitāsana* and are distinguishable from human figures only by their peculiar head-dress (*jaṭā*, *kirīṭa* or *karaṇḍa-mukuṭa*), or by their mounts

or special attributes, held usually in more than two hands. In most cases the gods wear the same dress and ornaments as human figures and are to be distinguished from the latter by a sign of diamond on the chest (it is the same as the *kaustubha-maṇi* on the chest of Viṣṇu and the *śrīvatsa-lāñchana* the chest of Jina figures) and by a long *mālā*, resembling the *vaijayantī-mālā* of Viṣṇu, which constitute the cognizances of gods at Khajuraho.

The third category consists of the *apsarases* or *sura-sundarīs* (plate 176), who account for the finest and most numerous sculptures executed either in the round or in high or medium relief, on the *jaṅghā* and in the minor niches of the façades and on the pillars or ceiling-brackets or the recesses between pilasters in the interior. The *sura-sundarīs* are invariably represented as handsome and youthful nymphs, attired in the choicest gems and garments and full of winsome grace and charm. As heavenly dancers (*apsarases*), they are represented with hands in *añjali* or in some other *mudrā*, or as carrying the lotus-flower, mirror, water-jar, raiments, ornaments, etc., as offerings to the deities. But more often the *sura-sundarīs* are portrayed to express common human moods, emotions and activities and are often difficult to distinguish from conventional *nāyikās*. Such are the *apsarases* shown as disrobing, yawning, scratching the back, touching the breasts, rinsing water from the wet plaits of hair, plucking thorn, fondling baby, playing with pets like parrots and monkeys, writing letter, playing on flute or *vīṇā*, painting on the wall or bedecking themselves in various ways by painting the feet, applying collyrium, etc.

The fourth category consists of secular sculptures which comprise miscellaneous themes including domestic scenes, teachers and disciples, dancers and musicians and rarely erotic couples or groups.

The fifth or the last category consists of sculptures of animals including the *vyāla* (plate 176) which is a heraldic and fabulous beast, primarily a horned lion with a human rider on the back and a warrior counter-player attacking it from behind. Numerous varieties of this basic type are known particularly from the Ādinātha temple with heads of elephant, man, parrot, bear, etc. The *vyāla* is normally figured in the recesses of the *jaṅghā* but also appears on the *śukanāsikā* and in the interior. Like the *apsaras*, this is a most typical and popular sculptural theme, invested with a deep symbolism.

The Jaina sculptural art of Khajuraho draws amply on the classical tradition but is essentially medieval. Situated as Khajuraho is in the heart of central India, which is open to the artistic influences from the east and the

west, its art is a happy combination of the sensuousness of the east with the nervous angular modelling of the western idiom. Though this art cannot compare with the classical Gupta art in sublimity, depth of feeling and expression of inner experience of the artist, it pulsates with a human vitality that is amazing. One is struck by the immensity and throbbing warmth of the sculptures which are completely liberated from their wall-surface and stand out almost in the round or in high relief as enchanting lyrics of modelled beauty.

The modelling generally lacks the flow which characterizes the sculptures of the pre-medieval age. The plastic volume is usually ample but stereotyped, indicating a thinning down of the plastic vision. The plasticity of the fully-rounded and modelled form is replaced by sharp edges and pointed angles with a stress on horizontals, vertical and diagonals. Nevertheless, this art excels other contemporary schools of art in the vivid portrayal of human moods and fancies which are often expressed through the medium of gestures and flexions with a subtle but purposive sensuous provocation. Coquettish languor and frankly erotic suggestion form the key-note which distinguishes this art from the contemporary schools of art.

THE PARAMĀRA ZONE—UN

Un, District West Nirmar, situated in the heart of Malwa, is a known a centre of Paramāra style of architecture. In this town was built in the twelfth century a fine Jaina temple in the Caulukya style of the Kumārapāla phase. This temple, locally known as Caubārā-Ḍerā 2, is situated on a natural eminence in the northern extremity of the town. The temple faces north and consists on plan of a sanctum, *antarāla, gūḍha-maṇḍapa* connected with lateral *ardha-maṇḍapas, trika-maṇḍapa* and *mukha-catuṣkī.* The *gūḍha-maṇḍapa* has four doorways of which the two lateral ones open each in an *ardha-maṇḍapa.*

The mouldings of the *jagatī* are now lost. The *upapīṭha* consists of a pair of ornate mouldings, resting on two plain ones and supports the normal *pīṭha,* comprising the mouldings of *jāḍya-kumbha, karṇikā* and *grāsa-paṭṭī,* over which rise the *gaja-thara* and *nara-thara.* The *nara-thara* shows a variety of themes, both mythological and secular, including scenes of the Churning of the Ocean, fighting, dance and music and erotic couples. The *nara-thara* marks the plinth-level and supports the ornate mouldings of the *vedī-bandha,* over which rise the *mañcikā, jaṅghā, udgama, bharaṇī, kapota* and *kūṭachādya,* all typical of the Kumārapāla phase of the Caulukya style. The *kumbha*-moulding

of the *vedī-bandha* is embellished with niches containing figures of Jaina Yakṣīs and Vidyā-devīs.

The *śikhara* over the sanctum, which rose above the *kūṭachādya,* is now lost, but from the fallen remains it is clear that it was of the twelfth-century Caluukya style.

The sanctum is *pañca-ratha* on plan with the central *ratha* having three facets and the remaining ones only two. All facets of the *jaṅghā*-projections were decorated with figures. The central projection on each side has a conspicuous niche which once harboured images of Jaina divinities, now missing. The corner *rathas* display image of Dik-pālas, while the remaining ones are adorned by figures of Jaina divinities or *apsarases* the latter showing contorted flexions typical of the twelfth century.

The temple is entered through three *ardha-maṇḍapas* of one bay each. All the *ardha-maṇḍapas* were similar and supported on four ornate pillars, carrying a *kṣipta-vitāna* ceiling of the *nābhicchanda*-type. The northern *ardha-maṇḍapa* formed the principal entrance for the temple.

The *trika-maṇḍapa* has six pillars and the same number of pilasters. Four pillars resemble these of the *ardha-maṇḍapa.* The remaining two pillars of the *trika-maṇḍapa* are decorated with sculptured niches on the upper octagonal section which characterize some of the developed temples of Gujarat.

The *gūḍha-maṇḍapa* is a fairly large octagonal hall supported on eight pillars. These pillars carry a circular *kṣipta-vitāna* ceiling of the *sabhā-mārga*-order, terminating in a conspicuous *padma-śilā.* From the lower part of the ceiling project sixteen Bhūtas which may have supported the sixteen Vidyā-devīs, now missing.

All the four doorways of the *gūḍha-maṇḍapa* are of five *śākhās,* carved with the designs of *patra-latā, stambha-śākhā,* diamond and rosettes and *padma-patra-latā.* The architrave shows five niches containing figures of Jaina Yakṣīs. The doorway of the sanctum is practically identical in design with that of the *gūḍha-maṇḍapa.* The sanctum is a small plain compartment measuring 2·44 m. square, carrying a plain corbelled ceiling. The image of Śāntinātha, dated in the Vikrama year 1242 (A.D. 1185), which was the *mūla-nāyaka* (principal deity) enshrined in the sanctum, has been removed to the Indore Museum. Only its pedestal has survived in the sanctum.

The other Jaina temple, locally called Gwāleśwar, is almost similar on plan to Chaubārā-Ḍerā 2 discussed above. Though this temple is much restored and in active worship, its Nāgara *śikhara* is somewhat preserved and can still be viewed.

Stylistically, both the Jaina temples at Un belong to the twelfth century. While Chaubārā Ḍerā 2 is a Caulukya-style temple of the Kumārapāla phase, the Gwāleśwar combines features of both Paramāra and Caulukya styles of architecture.

THE KALACURI ZONE– ARANG

Like the Candellas and the Paramāras, the Kalacuris or Cedis were also votaries of the Brāhmaṇical sects; nevertheless, they extended liberal patronage to Jainism, as an influential section of the population of their kingdom subscribed to the Jaina faith. Like other regions of central India, Mahākosala also has widespread remains of Jaina sculptures and temples which share the excellence of the Cedi style of art and architecture. Several images of Jinas dating from the tenth to twelfth centuries have been found in District Jabalpur, and the site of Tewar (Tripurī), representing the Cedi capital, is especially known for some excellent Tīrthaṅkara figures. That there were Jaina temples at or near Sohagpur in District Shahdol is attested by a considerable number of Jaina sculptures including those of Śāsana-devatās, collected in the Thakur's palace at Sohagpur.[1] Images of Jinas are also known from Sirpur, Malhar, Dhanpur, Ratanpur and Padampur in Mahākosala.

Arang in District Raipur was a famous centre of Jaina art and architecture, as it has several loose Jaina images of *circa* eleventh-twelfth centuries, besides a dilapidated Jaina temple known as the Bhāṇḍ-Dewal (plate 177), assignable to the late eleventh century. This temple is the most easterly example of a Bhūmija shrine and is remarkable for interpreting the Bhūmija mode of architecture in the regional Kalacuri style. The temple faces west and has preserved only the sanctum preceded by a constricted *antarāla*, with no remains of the *maṇḍapa* or the *mukha-maṇḍapa*. The sanctum is stellate on plan with six *bhadras* (offsets), which is rather exceptional, and carries a five-storeyed Bhūmija *śikhara* of three horizontal rows. The sanctum stands on a high *pīṭha*, showing the *gaja-thara*, *aśva-thara* and *nara-thara*,

[1] R.D. Banerji, *Haihayas of Tripurī and their Monuments*, Memoirs of the Archaeological Survey of India, 23, Calcutta, 1931, p. 100, plate XLI.

surmounted by the mouldings of *jāḍya-kumbha, karṇikā and grāsa-paṭṭī.* The *adhiṣṭhāna* rising above the *pīṭha* consists of the usual mouldings but these are heavily ornamented with scrolls and geometrical designs, while the *kalaśa*-moulding is adorned by niches containing figures of Jaina gods and goddesses. The surmounting *jaṅghā* is lavishly decorated and is carved with two rows of sculptures on the projections and the recesses. While the projections display figures of gods, goddesses and *apsarases,* the recesses show erotic couples, *vyālas, apsarases* and miscellaneous themes. The main faces of all the six offsets of the *jaṅghā,* which are quite broad, are covered with niches containing seated Jaina divinities comprising Yakṣīs or Vidyā-devīs in the lower row and Yakṣas in the upper row. The *śikhara* is also adorned with niches harbouring figures of seated Yaksīs or Vidyā-devīs in the lower part and two to three rows of friezes carved with groups of Jina figures in the upper part. The sanctum is at a lower level and enshrines three standing Digambara Jina images of black basalt representing Śāntinātha, Kunthunātha and Aranātha, recognized by their respective *lāñchanas* (plate 178). Compared to the lively sculpture carved on the temple proper in the best tradition of the eleventh-century Kalacuri style, the enshrined images of the Tīrthaṅkaras are stiff and and wooden and are evidently later by a century or two.

KRISHNA DEVA[1]

[[1] The author of this chapter has written only on three groups of Jaina monuments—those at Khajuraho, Un and Arang,—though he was requested to cover the whole of central India during the period in question. Unfortunately it was not possible to allow him more time as he wanted (he had a long enough notice) to fill in the lacunae, with the result that the survey remains somewhat incomplete and we have been deprived of the benefit of his wide knowledge in the field.

While standing Jaina temples in the region and of the period are not many, Jaina sculptural pieces of the region-period are scattered all over, either individually or in groups, indicating the prior existence of Jaina centres at the places of their occurrence. Even the more important of such centres are too many to be recounted. However, mention may be made of Shivpuri in the Kacchapaghāta zone, the sculptures from which place are collected in a museum, to be dealt with in volume III. To the north is Chandpur, District Lalitpur, rich in medieval sculptures, one of which, a Nava-graha slab, is illustrated (plate 179). A Cakreśvarī in the collection at Ahar, District Tikamgarh (plate 180), is a typical medieval piece from the same zone.

Of the dated sculptures a well-known one is the colossal standing statue of Tīrthaṅkara Śāntinātha, about 5 m. high, at Bahuriband, District Jabalpur, of the reign of the Kalacuri ruler Gayākarṇa, recording its installation in a temple. Opportunity is taken here to publish two sculptures of Tīrthaṅkaras from Lakhanadon (plate 181A, B) in Seoni District, also in the Kalacuri zone. From a more westerly site, in the Paramāra zone, a sculpture of Cakreśvarī found at Gandhawal in District Dewas along with other Jaina icons, is also published here (plate 182A), though it may be somewhat earlier. Cf. above, p. 169, plate 98B.

Shri B.L. Nagarch, Deputy Superintending Archaeologist, Archaeological Survey of India, Central Circle, Bhopal, has brought to the Editor's notice the recent discovery of a 14-cm. high brass sculpture (plate 182B) at Mandhata, District East Nimar. The central figure, of a seated Tīrthaṅkara, is missing from the socket; otherwise the piece, with Vidyādharas, a Yakṣa, a Yakṣī, a male *caurī*-bearer and a male and a female devotee, is intact. The back bears an inscription in Vikrama-*saṁvat* 1241 (A.D. 1184).—Editor.]

CHAPTER 23

WEST INDIA

CAULUKYA TEMPLES[1]

CAULUKYA (SOLAṄKĪ) ARCHITECTURE REPRESENTS ONE OF THE RICHEST regional styles of north India displaying distinctive features of its own. The temple-building activity in west India had a most prolific development under the prosperous reign of the powerful rulers of the Caulukya dynasty, who patronized the Caulukya style.

A Caulukya temple has all the essential features of a north-Indian temple and consists on plan of a sanctum, a *gūḍha-maṇḍapa* (closed hall) and a *mukha-maṇḍapa* (entrance-porch) which are interconnected internally and externally. The wall-faces are broken by numerous indentations, projected and recessed alternately, which are continued along the elevation producing a variegated design showing contrast of light and shade. In the larger temples, a detached *sabhā-maṇḍapa* (peristylar assembly-hall) is added in the same axis, often preceded by a *toraṇa*. In rare cases, the *sabhā-maṇḍapa* has more storeys than one. In elevation, the Caulukya temple has the usual components of *pīṭha*, *vedī-bandha* and *jaṅghā*, together called *maṇḍovara*, *varaṇḍikā* and *śikhara*, and all the components including the mouldings and decorative ornaments occur in a sequence fixed by tradition. In a typical temple of this style the usual *pīṭha*-mouldings of *jāḍya-kumbha*, *karṇikā* and *grāsa-paṭṭī* are surmounted by a *gaja-thara* and *nara-thara*, with *aśva-thara* inserted in between in ambitious conceptions. Above the conventional *vedī-bandha* mouldings rests the *jaṅghā*, decorated with sculptures of gods, goddesses and *apsarases* on the projections and *apsarases*, *vyālas* or ascetics in the recesses. The surmounting mouldings and decorations of the *jaṅghā* and *varaṇḍikā*, comprising *udgama*, *bharaṇī*, *kapota* and *puṣpa-kaṇṭha*, conform to a fixed pattern. A prominent *kūṭa-chādya* separates the *varaṇḍikā* from the *śikhara*, the latter similar in design to the Rajasthan temples. The developed temple shows on the *maṇḍapa* a distinctive roof-design known as the *saṁvaraṇā*, which consists of a pyramidal composition of diagonally-arranged rooflets crowned by bell-members.

[1] The author acknowledges the liberal help received from Shri M.A. Dhaky for writing this section.

The interior arrangement of a Caulukya temple also displays individual features. The *maṇḍapas* are peristylar in design, and the pillars are lavishly ornamented with figures and decorative designs arranged in a definite order. The *maṇḍapas* shows an octagonal arrangement of pillars and in the larger conceptions ornamental arches (*toraṇas*) are thrown across the principal pillars. The domical ceiling of the *maṇḍapa* is supported on an octagonal frame of architraves resting over pillars and consists of diminishing concentric rings culminating in an exquisitely-designed central pendant (*padma-śilā*).

The *maṇḍapa*-transepts and the *mukha-maṇḍapa* are decorated with ornamental balustrades. Thus, the Caulukya temple is generally akin to the temples of the northern regions in the treatment of exterior but is unparalleled in the exquisite design and rich ornamentation of the interior.

The Jaina temples of the developed Caulukya style consists of a sanctum, *gūḍha-maṇḍapa* with lateral transepts, a pillared porch of six or nine bays (*caukīs*) and a peristylar *nṛtya-maṇḍapa* in front, the whole placed in a quadrangle surrounded by an enclosure of shrine-cells (*deva-kulikās)* facing one or sometimes two bays of colonnaded corridors *(bhamatī*). The elaboration of the pillared porch into six or nine bays and the addition of the enclosure of shrine-cells around, with colonnaded corridors, constitute the special contribution of the Jainas to the Caulukya building-style.

There are literary references to the construction of Jaina temples in Gujarat right from the eighth century. A Pañcasāra Pārśvanātha temple called Vanarāja-vihāra is said to have been built by Vanarāja Cāpotkaṭa and a Ṛṣabhanātha temple by his minister Ninnaya, an ancestor of Vimala at Patan Anhilvad for the Vidyādhara-*gaccha* shortly after A.D. 742. Traces of these temples, however, have not survived.

The earliest extant Jaina temple in west India is the celebrated marble temple of Ādinātha, known as Vimala-vasahī (plates 183 to 188) and built by Daṇḍanāyaka Vimala on Mount Abu[1] in 1032. Incidentally, it is also among the early examples of the Caulukya style. Its *garbha-gṛha, gūḍha-maṇḍapa* and *trika-maṇḍapa* (popularly known as *nava-caukī*) alone are original, the remaining portions having been added in twelfth eentury. The

[1] Although administratively Mount Abu is now in Rajasthan, it is a part of Gujarat from the point of view of temple-architecture.

trika-maṇḍapa, which is exquisitely ornate, has pillars essentially resembling those of the Sun temple at Modhera. So also is one of the *kṣipta*-type of ceilings. Its two *khattakas* are the earliest of their kind in Gujarat.

The next Jaina temple of this style is the magnificent marble temple of Mahāvīra built in 1062 at Kumbhāria (ancient Ārāsaṇa), District Banaskantha, which has also four other Jaina temples, besides a Śaiva one. Standing on an extensive *jagatī*, this temple comprises of the sanctum, *gūḍha-maṇḍapa, trika-maṇḍapa, raṅga-maṇḍapa* with eight *deva-kulikās* on either side and three niches in front and a *valāṇaka*, the whole enclosed within a *prākāra*. The eastern end of the *jagatī* harbours a petite *samavasaraṇa*-chapel with a *saṁvaraṇā*-roof. The sanctum has a fine *śikhara* of twenty-one *aṇḍakas*, while the *gūḍha-maṇḍapa* has a *saṁvaraṇā*-roof resembling that of the Śiva temple at Sander. The interior of the temple is exquisitely finished and excels even the Vimala temple at Abu in proportion and unity of conception. The *trika-maṇḍapa* is matchless for its proportion and delicate beauty, its two central ceilings being indeed architectural masterpiecs.

The Śāntinātha temple at Kumbharia, assignable to *circa* 1082, closely follows the Mahāvīra temple in plan and design with a few differences. This is a complete *caturviṁśati-Jinālaya* with eight *deva-kulikās* each in the east and west and four niches flanking either side of the entrance to the *raṅga-maṇḍapa*. Unlike the Mahāvīra temple where the *trika* consists of three *catuṣkīs* and a *prāg-grīva*, the *trika* here has six *catuṣkīs* and shows exquisitely-decked *khattakas*. The south-east corner of the *jagatī* harbours a small chapel representing *caturmukha* Nandīśvara-dvīpa. The *gūḍha-maṇḍapa*, a simpler *saṁvaraṇā* than in the Mahāvīra temple, with two traces of vestigial *phānsanā*.

Next in date is the Pārśvanātha temple at Kumbharia, belonging to the reign of Siddharāja Jayasiṁha (1094-1144). Slightly larger than the Mahāvīra and Śāntinātha temples, it also faces north and has nine *deva-kulikās* each on the east and west of the *raṅga-maṇḍapa* and three on either side of the entrance. This temple has a *nāla-maṇḍapa* above the stairway, which is a later addition. Two frontal pillars of the *raṅga-maṇḍapa* and of the *trika-maṇḍapa* and those of the two central *deva-kulikās* are exquisitely ornamented. The doorways of the *gūḍha-maṇḍapa* and of the two central *deva-kulikās* are also highly decked. The *trika-maṇḍapa* is similar on plan to that to the Mahāvīra temple, but its two pillars support an exquisite *toraṇa*. This temple is assignable to 1105 on the basis of its earliest inscription.

In 1119 Daṇḍa-nāyaka Kapardin built a Jaina temple at Patan, while minister Udayana erected a temple to Sīmandhara at Dholaka, which was

consecrated by Vādideva-Sūri. Udayana also constructed the Udayana-vihāra at Khambhat, while Śreṣṭhin Dhavala built the Munisuvrata temple at Dholaka in 1137.

Hemacandra's *Dvyāśraya-kāvya* credits king Siddharāja with the construction of a temple of Mahāvīra at Siddhapura, which has been referred to as Siddha-vihāra in the *Kumārapāla-pratibodha* of Somaprabhācārya. Consecrated by Vādideva-Sūri in 1142, it was a *caturmukha* temple also known as *Rāi-vihāra* and served as a model for the celebrated Dharaṇī-vihāra of Ranakpur.

The Neminātha temple at Kumbharia, built during the later period of Siddharāja's reign, has a fully-decorated basement and *jaṅghā* (plate 189). The *trika-maṇḍapa,* comprising ten *catuṣkīs* and three series of *sopānas,* are similar to the Abu examples. The *raṅga-maṇḍapa* is two-storeyed and has imposing proportions. The pillars of the *raṅga-maṇḍapa, trika-maṇḍapa* and *nāla-maṇḍapa* are highly decorated and resemble those of the *raṅga-maṇḍapa* of the Vimala-vasahī at Abu.

A small Jaina temple at Sejakpur, comprising the sanctum, *gūḍha-maṇḍapa* and *trika-maṇḍapa,* was an ornate and handsomely proportioned structure belonging to the later phase of Siddharāja's reign, but it has been practically despoiled in recent years.

The Neminātha temple on Mount Girnar, built by Daṇḍa-nāyaka Sajjana, is a contemporary *sāndhāra-prāsāda* with balconied windows of grilles. Its basement has few mouldings and the *jaṅghā* is too stunted for the size of the temple. The *gūḍha-maṇḍapa* is slightly larger than the shrine which is badly plastered over, while its *trika-maṇḍapa* has been replaced by a later *maṇḍapa* with short doorways.

King Kumārapāla (1144-74), successor of Siddharāja, excelled his predecessor as a builder and constructed numerous Jaina and Brāhmaṇical temples. As many as thirty-two Jaina temples are attributed to him in repentance of his previous non-vegetarianism, involving killing of animals. At Patan he built a Kumāra-vihāra, sacred to Pārśvanātha, with twenty-four *deva-kulikās.* He also built Kamāra-vihāras as such holy centres as Girnar, Satrunjaya, Prabhāsa, Abu and Khambhat and in towns like Tharad, Idar, Jalor, Div and Mangrol. In memory of his father Tribhuvanapāla, he built the Tribhuvana-vihāra, dedicated to Neminātha, with seventy-two *deva-kulikās* and a *tri-vihāra* in 1160. At Dhandhuka, the birth-place of his *guru* Hemacandra, he constructed the Jholika-vihāra in 1163.

Of the shrines built by the Jaina ministers of the king may be mentioned the *maṇḍapas* constructed by Pṛthvīpāla in front of the Vimala-vasahī on Mount Abu and the Vanarāja-vihāra at Patan and the Siddhapāla-vasatī built at Patan by Siddhapāla, son of the poet Śrīpāla. Minister Āmrabhaṭṭa replaced the old Śakunikā-vihāra at Broach by a splendid new shrine in 1166, like his brother Vāgbhaṭṭa, who similarly replaced by a new one the old temple of Ādinātha at Satrunjaya in 1155-57.

Among the Jaina structures of Kumārapāla's reign, the pride of place goes to the *nṛtya-maṇḍapa* which was added to the Vimala-vasahī on Mount Abu by minister Pṛthvīpāla in about 1150. Some of the vestibule-ceilings joining the *maṇḍapa* are indeed architectural masterpieces. The central ceiling of the *maṇḍapa*, measuring a little over 7 m. in diameter, is among the largest in Gujarat, but its central pendant (*padma-śilā*) is proportionately smaller, though matchless in finish and beauty. Similarly, the highly ornate columns supporting the grand ceiling are shorter by 50 cm. to 1 m. which mars the total impact of the magnificent ceiling.

While most temples built by Kumārapāla are lost or have succumbed to damage, his largest erection, viz., the Ajitanātha temple at Taranga, built in 1165, still stands. It is a *sāndhāra*-type of *meru-prāsāda*, comprising a sanctum with ambulatory and three balconied windows with grilles, preceded by a *gūḍha-maṇḍapa*. The pillars of the central octagon of the great *maṇḍapa* are tall and support an ornate ceiling, about 8 m. in diameter, with a huge central pendant. In spite of its mammoth size, the structure looks graceless and unimpressive because of bad proportions and imbalance of parts. Thus, its basement is too short for its overall height, while all its pillars, particularly those of the great *maṇḍapa*, are too tall, in addition to being plain, imparting a harsh look. Again, its *bhadra*-balconies are too broad, while the constituent *ghaṇṭās* of the *saṁvaraṇā*-roofing are disproportionately small.

The Pārśvanātha temple at Ghumli, of which only the *maṇḍapa* has survived, is stylistically akin to the better-known Navalakhā temple at the same place and, like the latter, belongs to the end of the twelfth century.

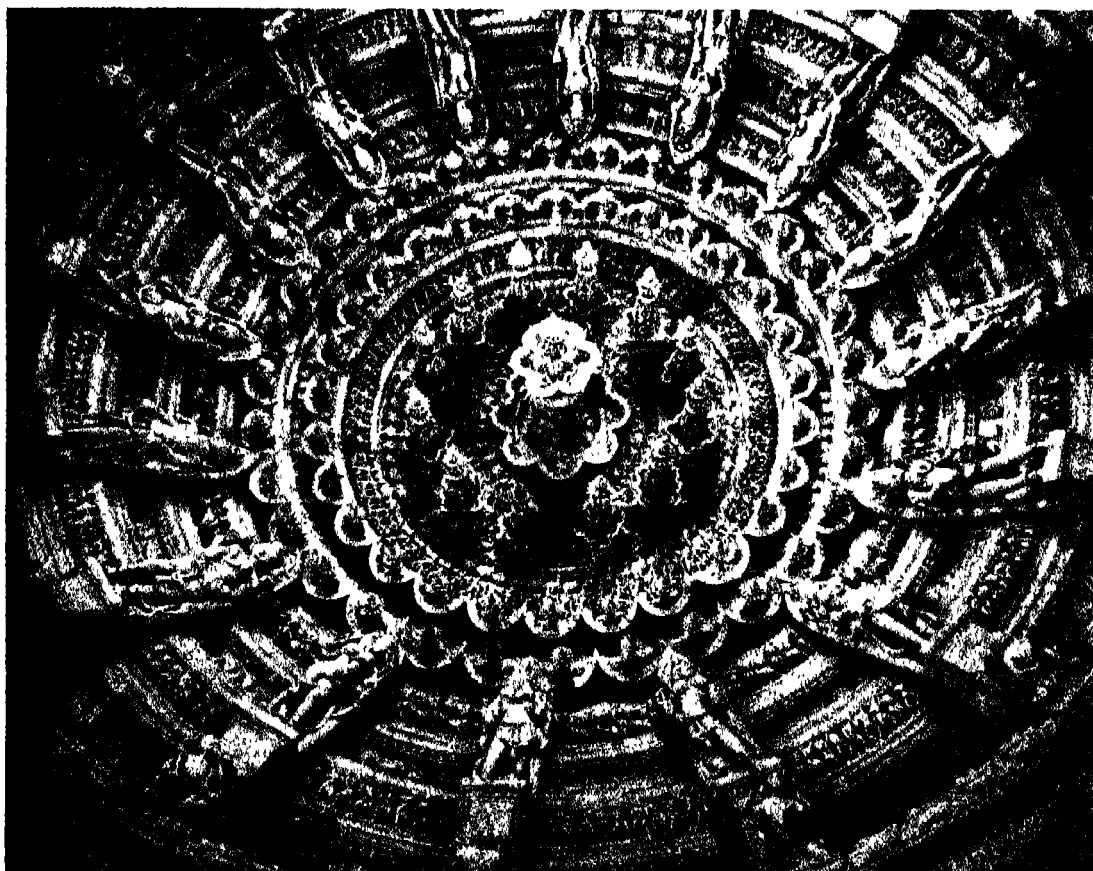
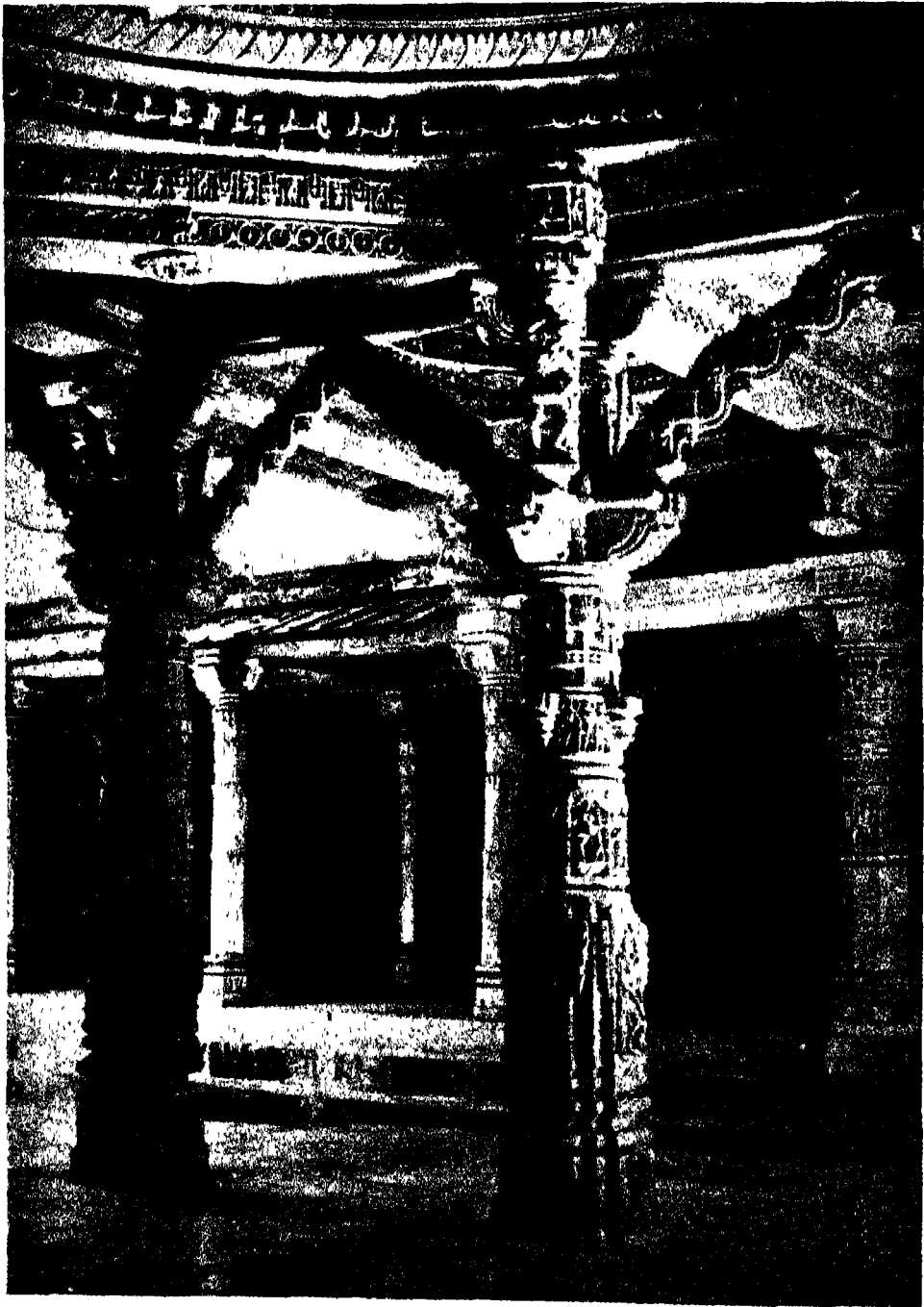
By about 1220, the political power had practically passed from the Caulukyas to the Vaghelās, whose ministers Vastupāla and Tejaḥpāla were the greatest builders in the art-history of India. The two illustrious brothers built upwards of fifty temples and the number of shrines restored or renovated by them is staggering. Vastupāla built the Vastupāla-vihāra and Pārśvanātha

Mount Abu : Vimala-vasahī temple, ceiling of *raṅga-maṇḍapa*

Mount Abu : Vimala-vasahī temple, *toraṇas* over pillars of *raṅga-maṇḍapa*

PLATE 184

Mount Abu : Vimala-vasahī temple, a doorway

PLATE 185

A. Mount Abu : Vimala-vasahī temple, Kāliya-damana on corridor-ceiling

B. Mount Abu : Vimala-vasahī temple, Narasiṁha on corridor-ceiling

PLATE 186

A. Mount Abu : Vimala-vasahi temple, Yakṣī Ambikā on dome of *maṇḍapa*

B. Mount Abu : Vimala-vasahi temple, a Yakṣa on dome of *raṅga-maṇḍapa*

Mount Abu : Vimala-vasahī temple, corridor

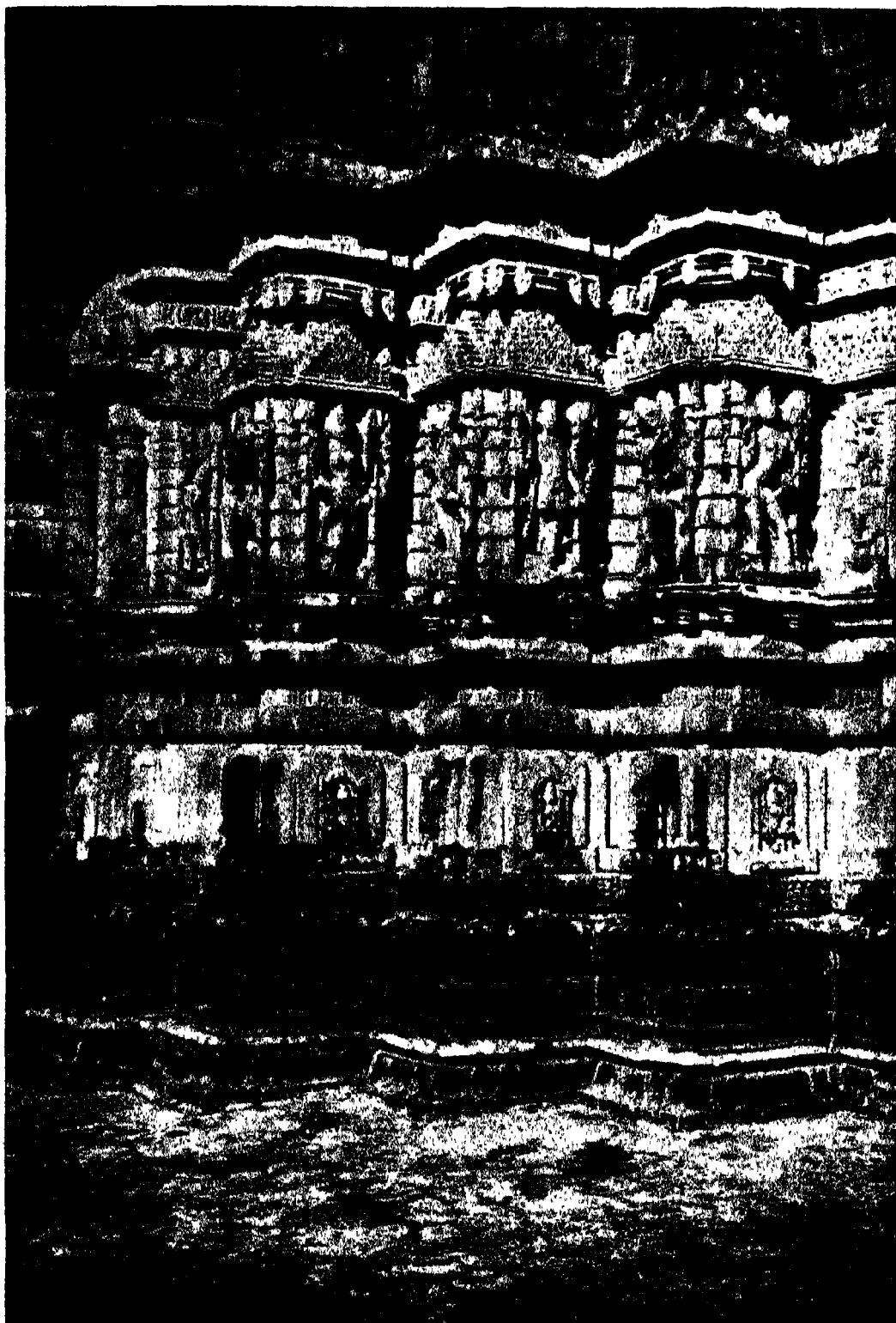
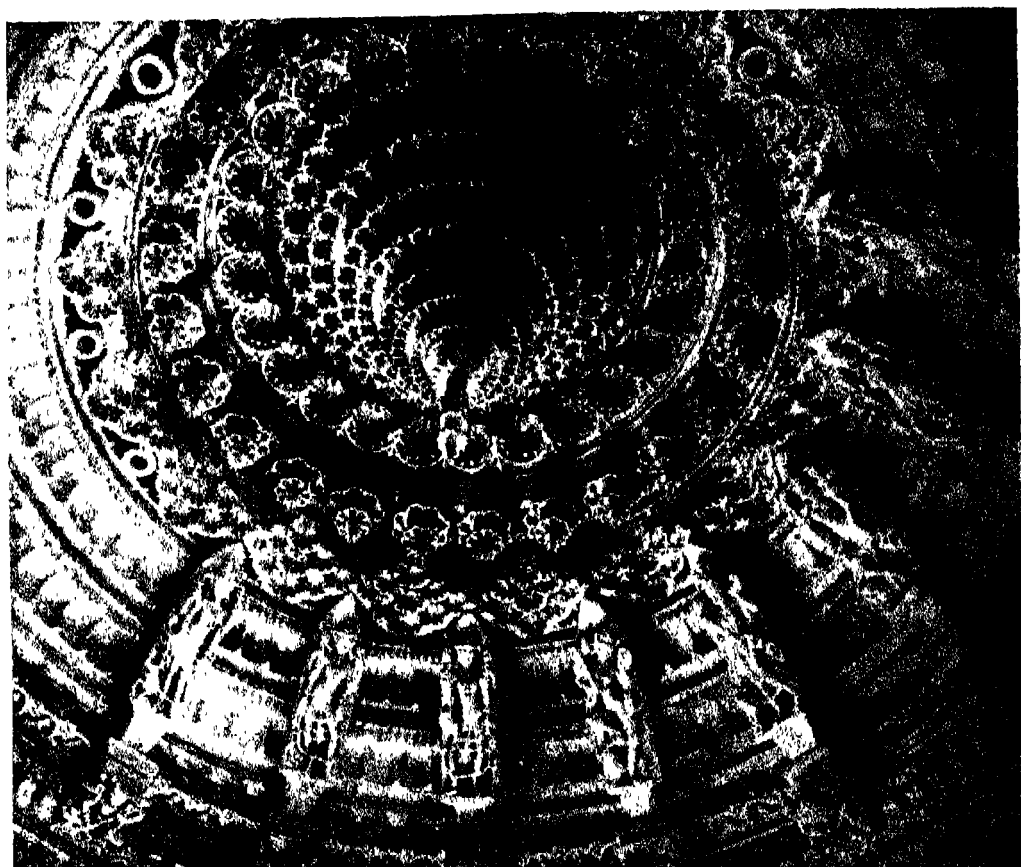
PLATE 188

Kumharia : Nemināthа temple, part of exterior

PLATE 189

Mount Abu : Lūṇa-vasahī temple, ceiling of *raṅga-maṇḍapa*

temple at Girnar, Indra-maṇḍapa and six other temples at Satrunjaya, Ādinātha temple at Dholaka and Aṣṭāpada-prāsāda at Prabhāsa. His brother Tejaḥpāla built the Āsarāja-vihāras at Patan and Junagadh, Neminātha temple at Dholaka, Ādinātha temple at Prabhāsa and grand temples at Khambhat and Dabhoi for the merit of his mother. He also built temples at Tharad, Karṇāvatī, Godhra, Pavagadh and Navasari, besides the famous Neminātha temple on Mount Abu. But few works of these great builders now survive. The Vastupāla-vihāra at Girnar (A.D. 1231) with its lateral *gūḍha-maṇḍapa* harbouring Sametaśikhara and Aṣṭāpada is indeed majestic in plan and external elevation, though many of its roofs are lost and the ceilings of the *maṇḍapas* are restorations of the fifteenth century.

The famous marble temple of Neminātha, built in 1231 by Tejaḥpāla on Mount Abu and known as Lūṇa-vasahī (plates 190 to 194), is indeed much better preserved. Like the Vimala-vasahī, its sanctum and *gūḍha-maṇḍapa* are plain and have *phānsanā*-roofs. The serpentine *vandana-mālikās* of the *nṛtya-maṇḍapa* and its ceiling with the exquisite *padma-śilā* are most impressive. The two *khattakas* in the *trika* are also gorgeous and show baroque at its best.

The Sambhavanātha temple at Kumbharia, also built in 1231, is relatively simple and bereft of the enclosing *deva-kulikās*. The temple comprises a sanctum, a *gūḍha-maṇḍapa* with literal porches and *sabhā-maṇḍapa*, enclosed in a *prākāra*. The lattice-decoration on its *śikhara* and the doorway of the *gūḍha-maṇḍapa* showing motifs of *śikharas* and *maṇḍapas* as on the Tejaḥpāla temple of Abu betrays its date and style.

The marble Jaina shrine at Sarotra, comprising a sanctum, a *gūḍha-maṇḍapa* and fifty-two surrounding *deva-kulikās*, is an outstanding example of a well-planned Jaina temple of the first half of the thirteenth century.

The philanthropic traditions set up by Vastupāla and Tejaḥpāla were maintained in the generation by Jagaduśā of Bhadrāvatī and Pethaḍa of Mandu. In addition to renovating numerous Jaina and Brāhmaṇical shrines Jagaduśā built the temple of Ṛṣabha at Dhanka, a temple with twenty-four *deva-kulikās* at Wadhvan, a temple on the Satrunjaya hill and a temple with fifty-two *deva-kulikās* at Sevadi (1250-70).

Pethaḍa of Mandu is credited with the erection of eighty-four Jaina temples in important Jaina centres including Satrunjaya, Prabhāsa, Dholaka and Salakṣaṇapura around 1264.

The contribution made by the Jaina laity to the flowering of Caulukya art and architecture cannot be overestimated. Of the existing Caulukya temples, roughly forty per cent are of the Jaina persuasion and among them not less than sixty per cent of the larger architectural complexes are due again to Jaina patronage. The rich development of literature and culture in general and building-art in particular in western India was due in no small measure to the selfless inspiring leadership of the Jaina monks and the liberal patronage of the Jaina merchants and philanthrophists led by such celebrities as Vastupāla, Tejaḥpāla, Jagaduśā and Pethaḍa. If Caulukya art and architecture did not wane in spite of the loss of political independence and the consequent withdrawal of state patronage, the credit went largely to the Jaina community which kept the torch burning by patronizing munificently architects, sculptors and painters and employing them on worthy and pious projects illustrated by the Dharaṇī-vihāra at Ranakpur,[1] which was built as late as 1439 as an epitome of the grandeur and magnificence of the Caulukya building-style.

KRISHNA DEVA[2]

SCULPTURAL ART

The Caulukya period was the most flourishing period in the development of Jaina iconography and is famous for the creation of some masterpieces of art and architecture under Jaina patronge.

Earlier, from about the middle of the sixth century a Śāsana-devatā pair (Yakṣa and Yakṣī) had been introduced on or near the pedestal of the Jina image. The pair consisted of a Kubera-like two-armed Yakṣa called Sarvānubhūti or Sarvāhṇa, usually carrying a citron and a money-bag, and the two-armed Yakṣī Ambikā, generally holding a bunch of mangoes in her right hand and

[[1] See below, chapter 28.—Editor.]

[[2] As in the case with central India in the period A.D. 1000 to 1300 (chapter 22), the author has a restricted scope, in this case only to temples in the Caulukya style. For the Jaina temples in the Marwar area. see M.A. Dhaky, 'Early Jaina temples in western India', *Golden Jubilee Volume of the Shri Mahāvīra Jaina Vidyālaya*, I, Bombay, 1968, containing an excellent treatment of the Mahāvīra temples at Osia, Ghanerao (for both, see above, chapter 17) and Varman, the Navalakha Pārśvanātha temple at Pali, the Māhavīra temple at Sewadi, the Ādinātha temple at Nadlai, the Pārśvanātha temple at Sadri and the group of temples at Nadol, ancient Naddūla, the capital ot a branch of the Cāhamāna dynasty—all in what Dhaky has called the Māru-Gurjara style. Some of these temples and a few others are also described briefly in the *Progress Reports of the Archaeological Survey of India, 1908-09*, and onwards.—Editor.]

holding the child on her left lap with her left. This pair was common to all the twenty-four Tīrthaṅkaras. Later, perhaps by the end of the tenth century, were introduced in Jaina temples of west India the separate Śāsana-devatā pairs for each Tīrthaṅkara of the present age, early datable lists of which are available in the *Triṣaṣṭi-śalākā-puruṣa-carita, Nirvāṇa-kalikā, Abhidhāna-cintāmaṇi*, etc. But the earlier pair continued for a long time as is evident from the figures on pedestals in some of the *deva-kulikās* in the Vimala-vasahī, Mount Abu, and the shrines at Kumbharia. The earlier two-armed Ambikā was given two more hands carrying the mango-bunches. What is of greater interest, however, is the growing popularity of Dik-pāla figures on temple-walls and the introduction, under Brāhmaṇical influence, of figures of Sapta-mātṛkās in the ceilings of the *bhamatī* of the Vimala-vasahī. These parts of the temple date from the twelfth century and some even from the thirteenth.

Pillars were adorned with figures of Yakṣī, Vidyā-devīs, etc., as also the door-frames of sanctums of the main shrine, and the cells or *deva-kulikās* in the *bhamatīs*. Vidyā-devīs were still popular but began losing their popularity towards the chose of this period, except in larger temples. Fortunately we have a complete set of the sixteen Mahā-vidyās (cf. Mānavī and Mahā-mānasī, plate 195A, B) in the *raṅga-maṇḍapa* of the Vimala-vasahī, rebuilt thoroughly by Pṛthvīpāla, a minister of Kumārapāla, in the earlier part of the latter's region. Besides these, the *maṇḍapa* has a figure of Brahma-śānti Yakṣa and another of Śūlapāṇi Yakṣa (Kaparddin ?). Their Brāhmaṇical origin is unmistakable. These are attempts at showing Brāhmaṇical deities in a secondary position in the Jaina pantheon. The Jaina Purāṇa-literature was growing and Brāhmaṇical legends were introduced in changed Jaina settings. The sculpture of Nṛsimha killing Hiraṇyakaśipu and the scenes from life of Kṛṣṇa (plate 186A, B) on the ceilings of the *bhamatīs* of temples built by Vimala-Sāha and Vastupāla-Tejaḥpāla on Mount Abu are instances of this kind.

Much more interesting are the elaborately-carved ceilings containing scenes from the lives of different Tīrthaṅkaras (plate 193) in these two shrines and in the Mahāvīra temple at Kumbharia built in *circa* 1032. The Kumbharia temple also contains in one of its ceilings long panels showing figures of the mother and father of each of the twenty-four Tīrthaṅkaras, all having inscribed labels giving their names (plate 196). There is also a panel of the Tīrthaṅkaras of the past and future *ārās* at Kumbharia, and a *paṭa* of seventy-two Jinas is preserved in the temple built by Vastupāla and Tejaḥpāla on Mount Abu. Slabs of stone depicting in relief the story of Aśvavabodha and

the Śakunika-vihāra are found at Abu as well at Kumbharia. Thus, reliefs of Jaina Jātakas and other Jaina stories became very popular in this age. The panels in the temple at Kumbharia (plate 189) are masterpieces of art in rendering miniature figures of gods, men, women, animals, trees, etc., in marble. Artists of this region in the eleventh and twelfth centuries were experts in the minute chiselling of soft marble, which is evident also from the exquisite workmanship of the domes of *sabhā-maṇḍapas* of the Vimala- and Lūṇa-vasahīs and the various other types of *vitānas* of the Jaina and non-Jaina shrines of the Caulukya age.

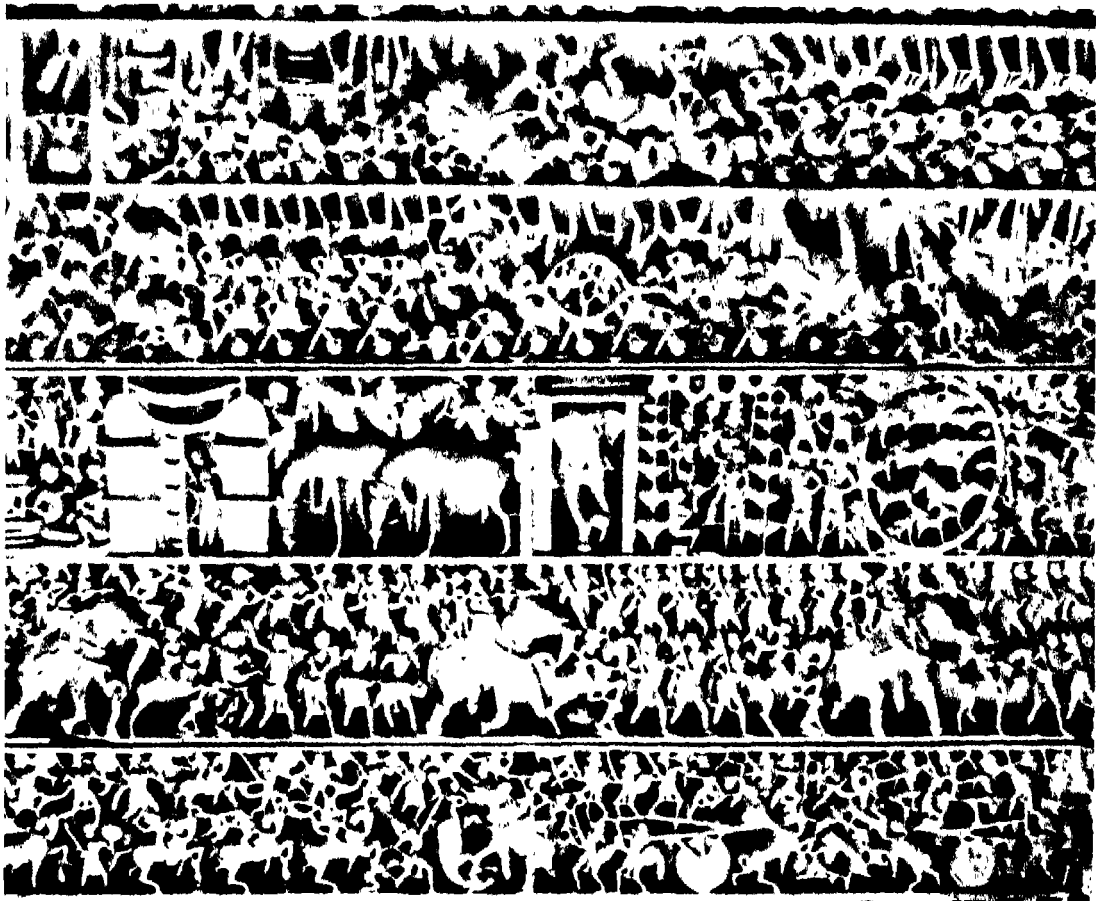
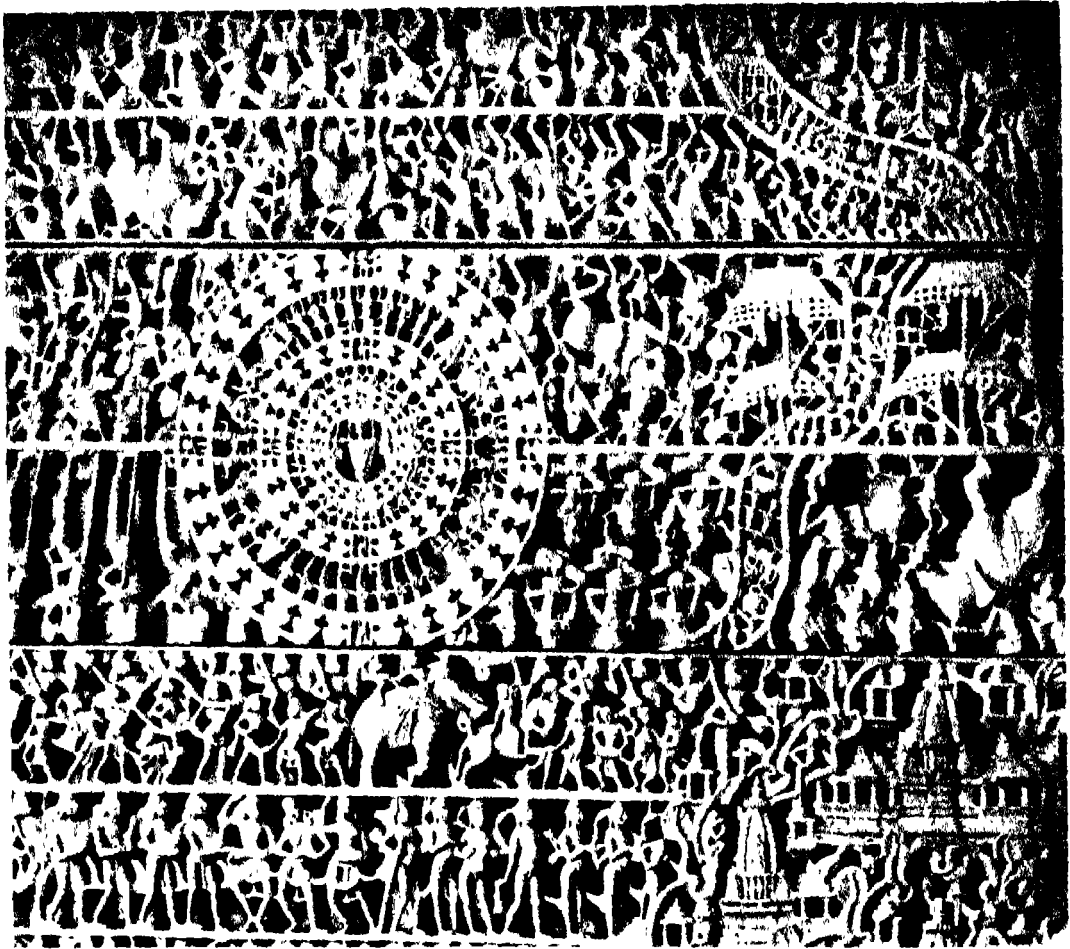
Figure-sculpture of the twelfth and subsequent centuries, overladen with minute ornamentation, attracts the eye but is gradually losing its realism, grace and charm. However, while human figures of the age of Kumārapāla are stout, sturdy and often more static (cf. Vajrāṅkuśī Mahā-vidyā in the *bhamatī* of the Vimala-vasahī, plate 197), those of the age of Vastupāla and Tejaḥpāla show a certain grace and delicacy of form, especially in the rendering of female figures and human faces. A figure, probably of Ambikā, on the ceiling in the Vimala-vasahī is a fine specimen of art (plate 187A). The rendering of trees is also noteworthy.

Sculpture of the age of Vimala-sāha shows superior workmanship. Though very little has survived of what Vimala built at Abu, the art of the Mahāvīra temple at Kumbharia, fortunately better preserved, affords an interesting study. In fact, the artists working at Abu and Kumbharia seem to have had for their centre the sculptural traditions of the city of Candrāvatī, about 8 km. from Abu, now in ruins. One of the masterpieces of Jaina sculptures of Candrāvatī, of *circa* tenth century, is fortunately preserved in the Rietberg Museum at Zürich. A beautiful *nāyikā* or *apsaras* from the Hasti-śālā of Vimala-sāha, dating from the age of Vimala, is illustrated on plate 198A.

A notable specimen of the art of this period hails from Varavan, Thar Parkar District, Sind, now preserved in the Prince of Wales Museum, Bombay. This sculpture of a standing Tīrthaṅkara (plate 198B) shows the full *parikara*, besides four goddesses on each side. Perhaps they represent different Vidyā-devīs.

The study of portrait-sculptures of donors and monks obtained from various Jaina shrines of the medieval period all over India has been much neglected. The shrines in Gujarat contain a very large number of such sculptures. Though they appear somewhat stylized, a comparative study suggests that they are elegant attempts at portraiture, especially in the Caulukya Period. Plate 199 shows a donor-couple—Bhāṇḍāgārika Dhāndhu

Mount Abu : Lūṇa-vasahī temple, pillars of *nava-caukī*

Mount Abu : Lūṇa-vasahī temple, a balcony

Mount Abu : Lūṇa-vasahī temple, relief showing scenes from the life of Ariṣṭanemi on corridor-ceiling

Mount Abu : Lūna-vasahī, temple, relief showing a *samavasaraṇa*, port of Dvārikā and Girnar-*tīrtha* on corridor-ceiling

A Mount Abu : Vimala-vasahī, temple, Vidya-devī Mānavī on ceiling of *sabhā-mandapa*

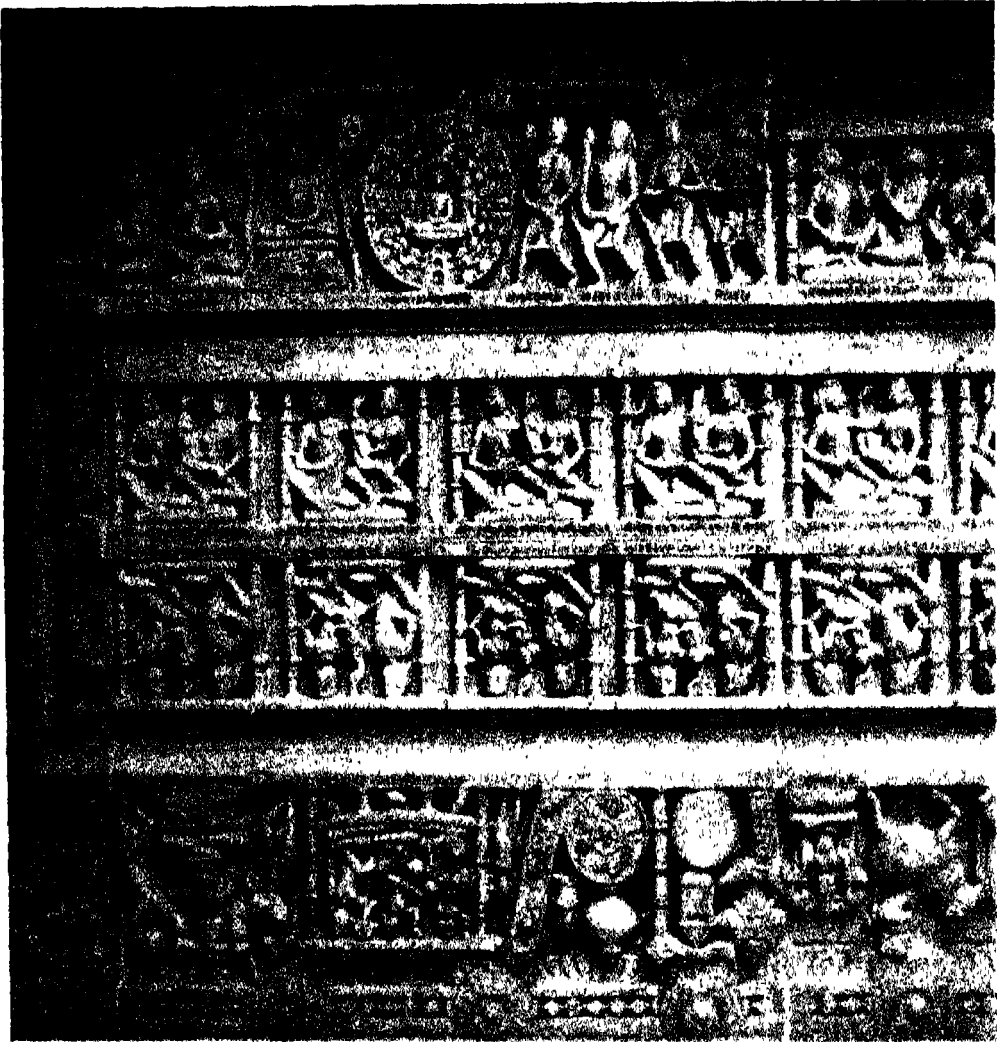
B. Mount Abu : Vimala-vasahī temple : Vidyā-devī Mahā-mānasī on ceiling of *sabhā-maṇḍapa*

Kumharia : Mahāvira temple, panels of parents of Tirthaṅkaras and scenes from the life of Pārśvanātha

PLATE 196

Mount Abu : Vimala-vasahī temple, Mahā-vidyā Vajrāṅkuśī on a ceiling

A. Mount Abu : Vimala-vasahi, an *apsaras*

B. Varavan : a Tirthaṅkara (Prince of Wales Museum)

PLATE 198

Cambay : portrait of a donor-couple

Varavan : portrait of Sāḍhadeva

PLATE 200

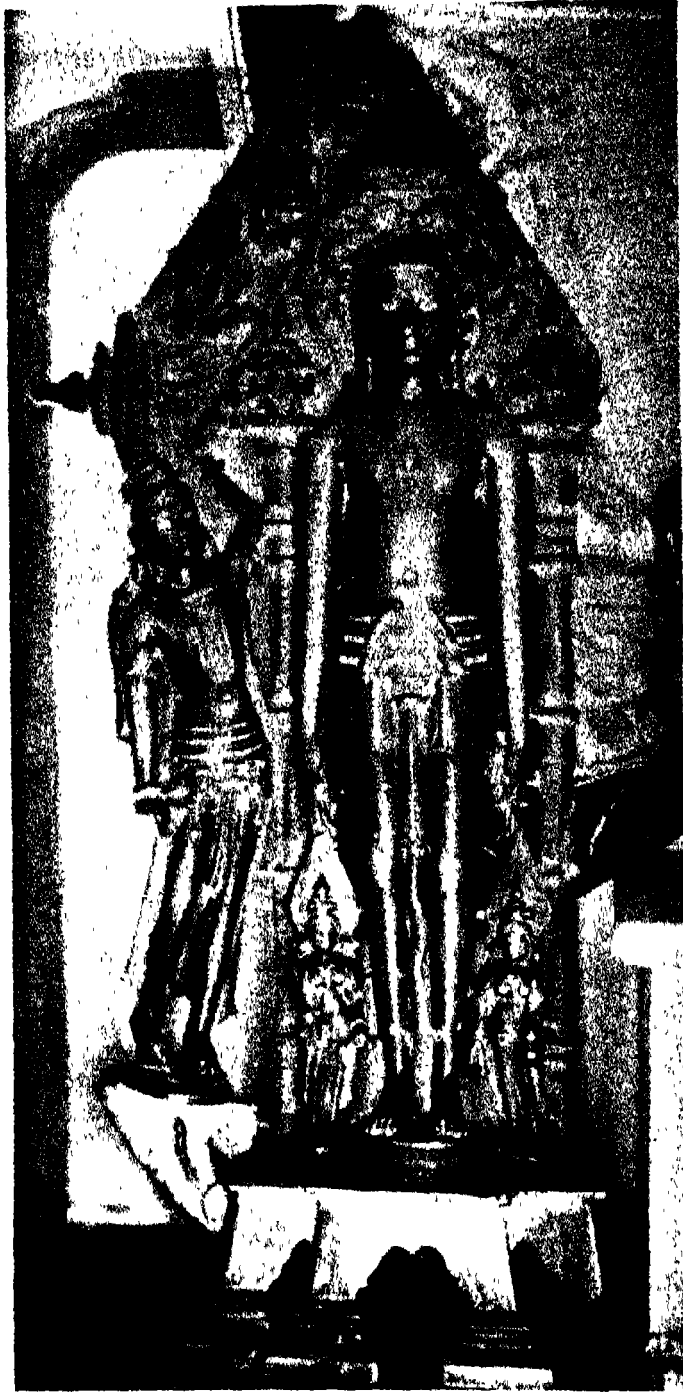
Mount Abu : Lūṇa-vasahī temple, portraits of Vastupāla and his wives in Hasti-śālā

Vav : a bronze Tīrthaṅkara

PLATE 202

and his wife Śiva-devī with smaller figures of their two sons—installed in *saṁvat* 1260 (A.D. 1203) in a Jaina shrine at Cambay. A figure of Sāḍhadeva (plate 200) was installed in *saṁvat* 1242 (A.D. 1185). Obtained from Varavan, the sculpture is preserved in the Prince of Wales Museum, Bombay. Plate 201 shows the minister Vastupāla with his wives. The sculpture is from the Lūṇa-vasahī.

Metal-casting was in an advanced state during the Caulukya period, as is disclosed by a large number of Jaina metal images in the various shrines of Gujarat and Rajasthan. One of the finest specimens of the art of this period, dated in 1188, is a beautiful bronze of Śāntinātha with the full *parikara*, now preserved in the Victoria and Albert Museum, London. Perhaps a part of a very large bronze showing three Tīrthaṅkaras, preserved at Vav in north-west Gujarat, is the beautiful standing Tīrthaṅkara with an attendant flywhisk-bearer, illustrated here on plate 202.

U. P. SHAH

CHAPTER 24

THE DECCAN AND SOUTH INDIA

ARCHITECTURAL STYLES IN THE DECCAN

THE END OF THE FIRST MILLENNIUM OF THE CHRISTIAN ERA WAS MORE THAN the mere end of an era: it was indeed the clearest change in the very spirit of the country, in culture, in religion and in social transformation from complacent individuality to a competitive and an aggressive hegemony of zonal rulers charged with the protection of Brāhmaṇical thought and art, consciously defending themselves for survival against heterodox and iconoclastic inroads. The Deccan particularly had overnight changed in its environment under the rising magnificence of the Kalyāṇi Cāḷukyas, who had their flanks on the east and west, well-supported by the Śilāhāras of Kavadidvīpa and the Kadambas of Goa and Hangal on the one hand, and the Seuṇa-Yādavas, Kaḷacūris and the Kākatīyas on the other. After a considerable show of prosperity, they had to succumb to the rising tide of the imperial Islamic invasions under the Khiljis and the Tughlaqs, and from the early fourteenth century Muslim rule was almost established in the country north of the Krishna-Tungabhadra valley in the Deccan by the Baḥmanid Sultāns.

The Kalyāṇi Cāḷukyas were the most outstanding patrons of art and literature, and Jainism was at its best in their realm, with Lakkundi, Sravana-belgola and Lakshmeswar, Patadkal, etc., as great centres of Jaina religious art. Classical poets like Ranna, the author of the *Ajita-purāṇa, Gadā-yuddham,* etc., adorned the courts of the Cāḷukyas towards the end of the tenth century. Describing Irivabeḍaṅga's conquest of the Gurjara country, one of the inscriptions of 1007 at Lakhundi[1] details graphically the gifts made by Dāna-cintāmaṇi Attiyabbe to the local Brahma-Jinālaya. This lady had reputedly caused the construction of fifteen hundred Jina temples in that territory. The details given about this lady are corroborated by the classical works of poet Ranna. We have another interesting record, dated 1045,[2] from Mugad, Dharwar District, of the reign of Someśvara I, recording the gift of lands by Cāvuṇḍa

[1] *South Indian Inscriptions*, XI, part I, pp. 32-43.

[2] *Ibid.*, p. 68.

Gāvuṇḍa for feeding the visitors to the Saṁyukta-ratnākara-caityālaya constructed by him at Mugunda.

The period under reference, in so far as the dynasties of the later Cāḷukyas, Hoysaḷas, Yādavas and Kakatīyas were concerned, could be said to involve a certain degree of cross-fertilization of two basic structural traditions, that of the 'northern' and the 'southern'. The Hoysaḷas and, to a certain extent, the Kākatīyas, were prone to prefer the 'southern' temple-form in the delineation of the main shrine and its tower, but with a deliberate admixture of elements which diagnostically should relate to the 'northern' style, as for example the *jagatī*-terrace, the layout of the *nava-raṅga* or *sabhā-maṇḍapa* with *catuṣkī*-porches, the multiple *ratha*-offsets of the ground plan of the main shrine and the carrying vertically upwards the of ribbing of the projections and recessions in order to stimulate a 'northern' *śikhara* rather than a southern *vimāna*-tower. The Jainas, while still continuing to adopt these predilections, had been, by the very reduction of the exterior ornamentation, less guilty of a deliberate camouflage of the two major schools of orders of *vāstu-vidyā*. The exterior is often severely plain, except for a *bandhana*-moulding with diamond-pattern or *vimāna*-models in the *anurathas* of the *karṇa* and *bhadra*. The decorations of the *dhvaja-stambha* and often the *bali-pīṭha* had been of a very ornate character with a regular miniature pavilion at the top carrying usually a Brahmadeva figure.

The Later Cāḷukyas, having geographically bridged the upper and the lower Deccan, and with considerable liaison and frequent vicissitudes of thrones in their impacts with the Yādavas, Kaḷacūris, etc., practised both the northern and southern styles, although committed to the latter in the southern-Deccan area. The Kākatīyas had, by and large, become the subordinates and allies of the Kalyāṇi Cāḷukyas under whom Proḷa I, their founder, doubtless received the Hanamkonda-Warangal area as a fief and had been controlling mainly the eastern half of Āndhradeśa.

The Seuṇa-Yādavas had their main seat in Nasik District in early times and later shifted the capital to Devagiri (modern Daulatabad near Aurangabad) under Jaitugi in 1196. Siṅghaṇa, who came to the throne in 1200, was the most illustrious king. Of the later kings, Mahādeva (1261-70) was notable, and Hemādri, his minister, is legendarily associated with the building of temples in the Khandesh area in the Hemādpanthi style, which is really the Bhūmija style of the Paramāras and others. The Yādavas, who had essentially been rooted to Madhyadeśa, deliberately professed the Bhūmija style which

rafter-terminal courses on the entablature are, on the other hand, characteristic of the later Cāḷukyan devices as seen Lakkundi, Dombal, Gadag, etc., in the same century.

Lakshmeswar, which was a very important centre of southern Jainism in western Karnataka right from the early centuries of the Christian era, has two temples, one the celebrated Śaṅkha-Jinālaya and the other the Ādinātha-basti. The latter is a degenerate model of the Later Cāḷukya type, incorporating, as it does, a mild curvature of the plinth-outline, by a multiplication and wedging of the *anurathas*, still retaining a very broad *bhadra*, a schematic *varimāna*, the *anuratha* and *karṇa*-rafters gradually radiating, in tune with the curved nature of the plinth-faces, a central niche-like recess on the *prastara*, flanked by *vimāna-pañjaras*, the *vimāna*-motif forming the crest of the pediment of the central niche, thus representing a greater devolution in its design than the Someśvara temple at the same place. The temple is thus liable to be placed in the middle of the late twelfth century. The interior shows an axial layout of the *garbha-gṛha* carrying a standing figure of Ādinātha, with the side-chambers, of the *trī-kūṭa* form carrying Pārśvanātha on the eastern and a standing Tīrthaṅkara on the western side of the temple, as is often the case with Jaina shrines facing north.

The Śaṅkha-basti is, even in its ruins, a very spacious construction, showing an inner main complex comprising a *garbha-gṛha*, a large *ardha-maṇḍapa* and a still larger and wider *mahā-maṇḍapa* and *raṅga-maṇḍapa*. This last is provided with three entrances on the south, north and west, with a *caumukha* structure in diminutive model in the south-west part of the *maṇḍapa* facing north. Each of the faces of the *caumukha* carries three figures, in addition to to which there is a representation in ten rows, one above the other, of almost all the Tīrthaṅkaras in miniature. Thus, it is a *caumukha* combined with *cauvīsī* type of shrine. The details of the wall and pilaster of the shrine present the southern order of the early medieval times, with *phalaka* (abacus), interesting corbels of the simple bevel type, an eaves-board and a *kapota*. The superstructure over the cornice is of the *pīḍha-deul* type are the tiered and recessed Kadamba-Nāgara type, of a *pañca-ratha* pattern, the tiers also showing at each level niched Tīrthaṅkara figures invariably seated. A square *śikhara* caps this *caumukha* model.

The exterior of the layout shows a plinth, carrying a heavy double *upāna* and *padma*, a stepped *jagatī* forming a raised terrace, another *padma*, *kaṇi* (*karṇika)*, *kapota* and *vyālavari*, the *vyālas* shown fairly realistically, followed

by a *vedi*, with the *rājasenaka* part carrying *mithunas*, musical and dancing groups, between each of the paired pilasters. A perforated screen-wall encloses the *maṇḍapa*-sides over the *vedi* and *kakṣāsana*, up to the cornice.

The door-frame of the entrance of the *maṇḍapas* is of the *pañca-śākha* variety, ornate, with the cornice of the *uttaraṅga* projecting well forward and the *lalāṭa-bimba* showing seated Tīrthaṅkaras, flanked by Yakṣas and Yakṣīs The main *vimāna* and the *ardha-maṇḍapa* section, however, do not have the *vyālavari* scheme on their plinth, which is found only in the *mahā-maṇḍapa* and the *nava-raṅga* with triple porch, thus indicating even in its present layout two stages of addition. The wall-decoration of the *garbha-gṛha* and the *ardha-maṇḍapa* also is plain with single *bhitti-stambhas* carrying *vimāna*-motif on the top, with a niche under *makara-toraṇa* in the *bhadra* section, over which is an outer *toraṇa*-model with the pediment of a *vimāna*-motif on the crest. The exterior of the temple has been badly and extensively renovated from time to time. Vestiges of seated Yakṣas of the early Cāḷukyan type and phase are fortunately preserved along the south-east corner. There is a *māna-stambha* on the outer court in front of the temple. Even in their utter desolation and nominal worship, the temple-ruins present a grandeur befitting its famed past from the sixth to the thirteenth century.

HOYSAḶA MONUMENTS

The most outstanding character of the Hoysaḷa architecture is that, apart from being spell-binding in its ravishing charm, virility and grandeur in its heyday, its artistry has a blend of the *vimāna*-composition, to which it is firmly moored, and the Rekha-Nāgara northern *prāsāda*, whose several elements it willingly and imaginatively adopted. There is no doubt that the Later Cāḷukyan region culturally, as politically, influenced it. It was thus a congeries of parts, having partly imbibed, by the age in which it operates, the Coḷa-Pāṇḍya formal modulations, the Gaṅga-Noḷamba elegance, the Kadamba-Āḷupa manipulations and sculptural verve. It was thus a hybridization of the Kalyāṇi Cāḷukya format in this area of south Mysore, sophistication in carving being combined with conformism in architectural core. In the medium or the raw material, it again displayed an ambidexterity, using greenish and soft schist in its main efforts particularly in the northern part of its empire where such rock is available, and hard and stately granite in the southern fringes bordering on Tamil Nadu. The style itself, conditioned by these two variable raw materials, was divergent in its scope for decoration and its dimensions, and even in its basic enunciation.

The Jaina temple, built in the formative stages of this great political clan and under the royal patronage especially of queen Śāntalā-devī, who continued to promote Jainism even after her royal husband Viṣṇuvardhana had been converted to Vaiṣṇavism under the spell of Rāmānuja, expressed severe simplicity and structural clarity. Generally they avoided the stellate plan, the *jagatī*-terrace and even the simulation of the northern tower-outline. The interior carvings, tough yet richer than the exterior, were largely confined to the pillars, ceilings, etc., in a modest way and carvings in its ritual niches or in the sanctum, largely specializing in the fine mirror-like surface-polish and chaste decorations that were also to inform the Later Cāḷukyan temples further north. The typological or morphological variation of the parent model had a reasonably wide range depending upon the ritual requirements of subsidiary deities by way of subsidiary shrines, inside and on the outer *maṇḍapas*. The temples continued, in all their variants, to have only a flat roof-terrace for its top, unlike the northern school, although it was apt to adopt the *śukanāsa* on the roof of the *ardha-maṇḍapa* in its main essayings.

Under the Hoysaḷas Sravanabelgola in Hassan District continued to be studded with temples, large and small. The Terina-basti, so called locally due to the temple-car near it, is actually a *basadi* for Bāhubali who is enshrined in it. The *garbha-gṛha* opens south and north. The car-like structure known as *mandara* has carvings of fifty-two Jina figures all around. The varieties of such a *maṇḍapa* exist in Jaina usage, Nandīśvara and Meru, and this is of the former class. An inscription on it of 1117 says that Macikabbe and Śāntikabbe mother of Poysaḷa Śeṭṭi and Nemi Śeṭṭi, royal merchants of king Viṣṇuvardhana, caused the temple and the *mandara* to be erected. The *garbha-gṛha* of the Śāsana-basti has the *ardha-maṇḍapa* and *nava-raṅga* in front. Inside is consecrated a statue of Ādinātha, 1 m. high, with male *caurī*-bearers and with Gomukha and Cakreśvarī, his Yakṣa and Yakṣī. The temple was caused to be erected by Gaṅgarāya perhaps around 1117 and named Indirakula-gṛha. It is so called due to a record being set up near its entrance. The Majjaganna-basti, a small temple, 9·7 by 5·8 m., with its *garbha-gṛha* produced by an *ardha-maṇḍapa* and *nava-raṅga* enshrines an image of Anantanātha, over 1 m. high. Floral *bandhana*-mouldings are found around the otherwise plain exterior wall of the temple. The Savati-gandha-vāraṇa-basti is named after an epithet of Śāntalā-devī. It is large-sized, 21 by 10½ m., with *garbha-gṛha*, *ardha-maṇḍapa* and *nava-raṅga* and an image of Śāntinātha, 1·5 m. high, enshrined in the sanctum and with the Yakṣa and Yakṣī in the *sabhā-maṇḍapa*. The inscriptions near the entrance and on pedestals mention the construction of the shrine by Śāntalā-devī in 1123.

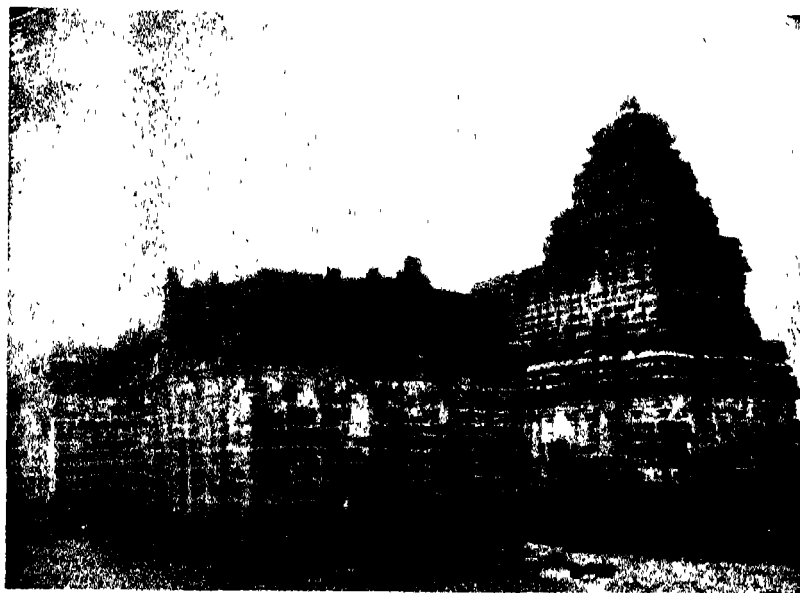
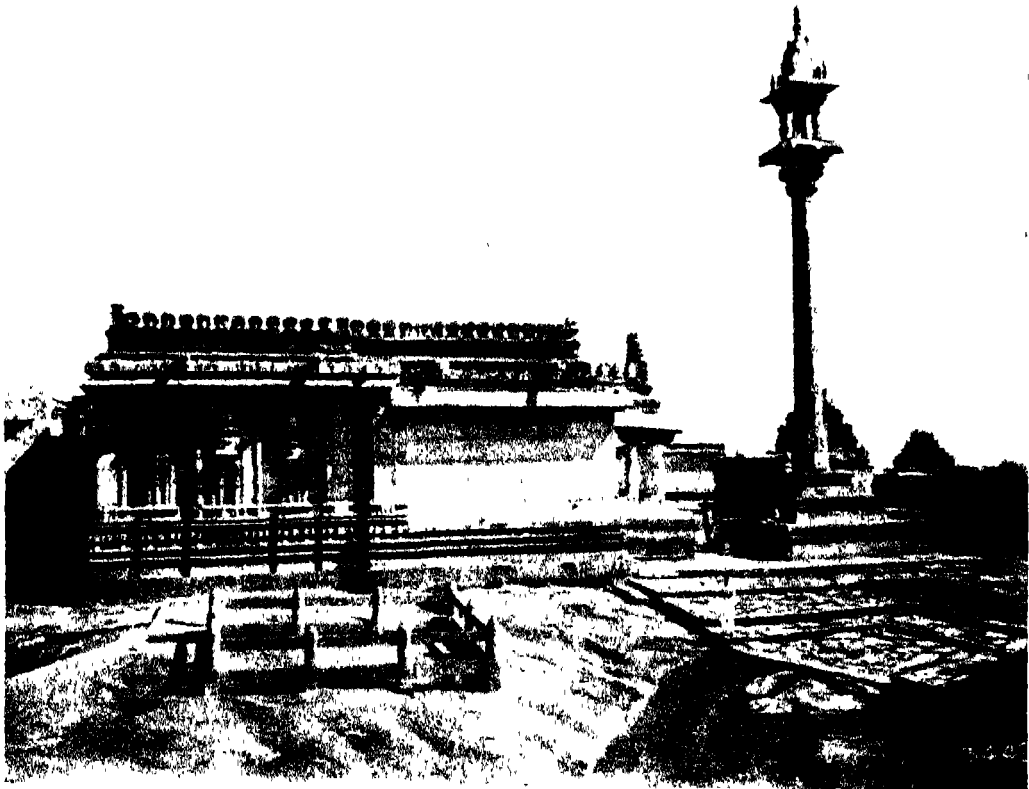
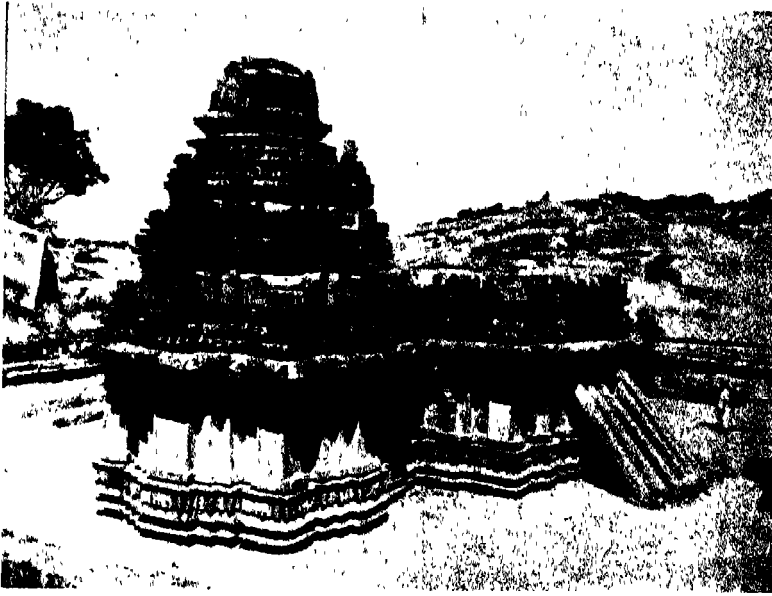
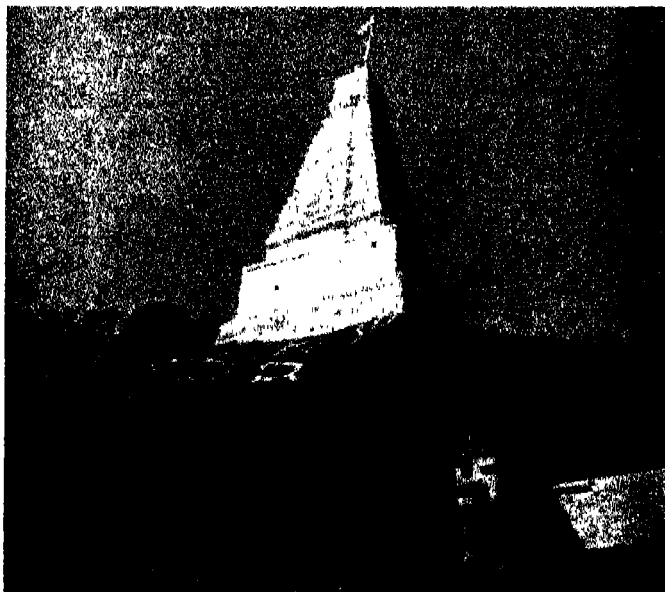
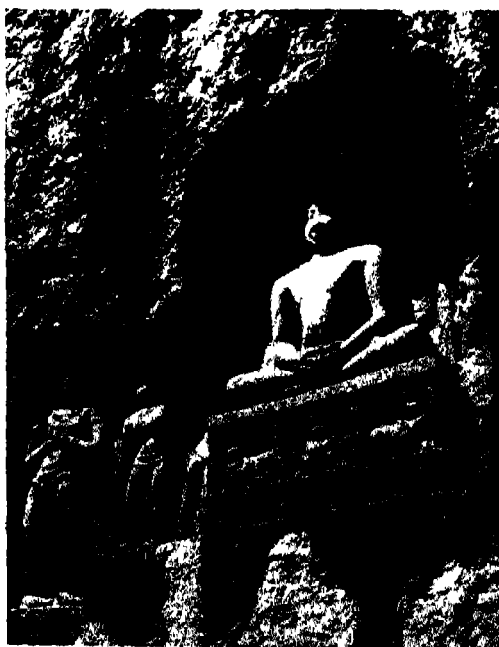
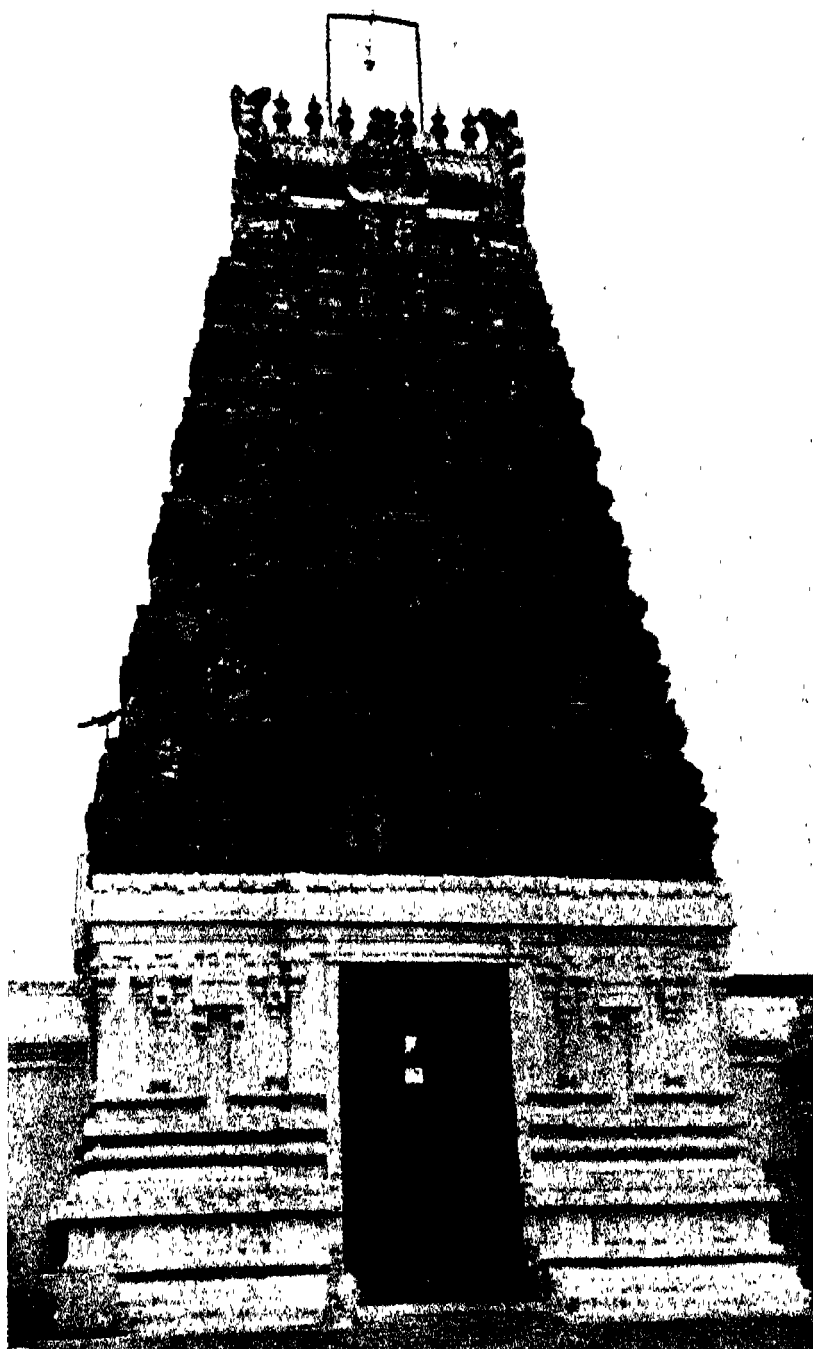
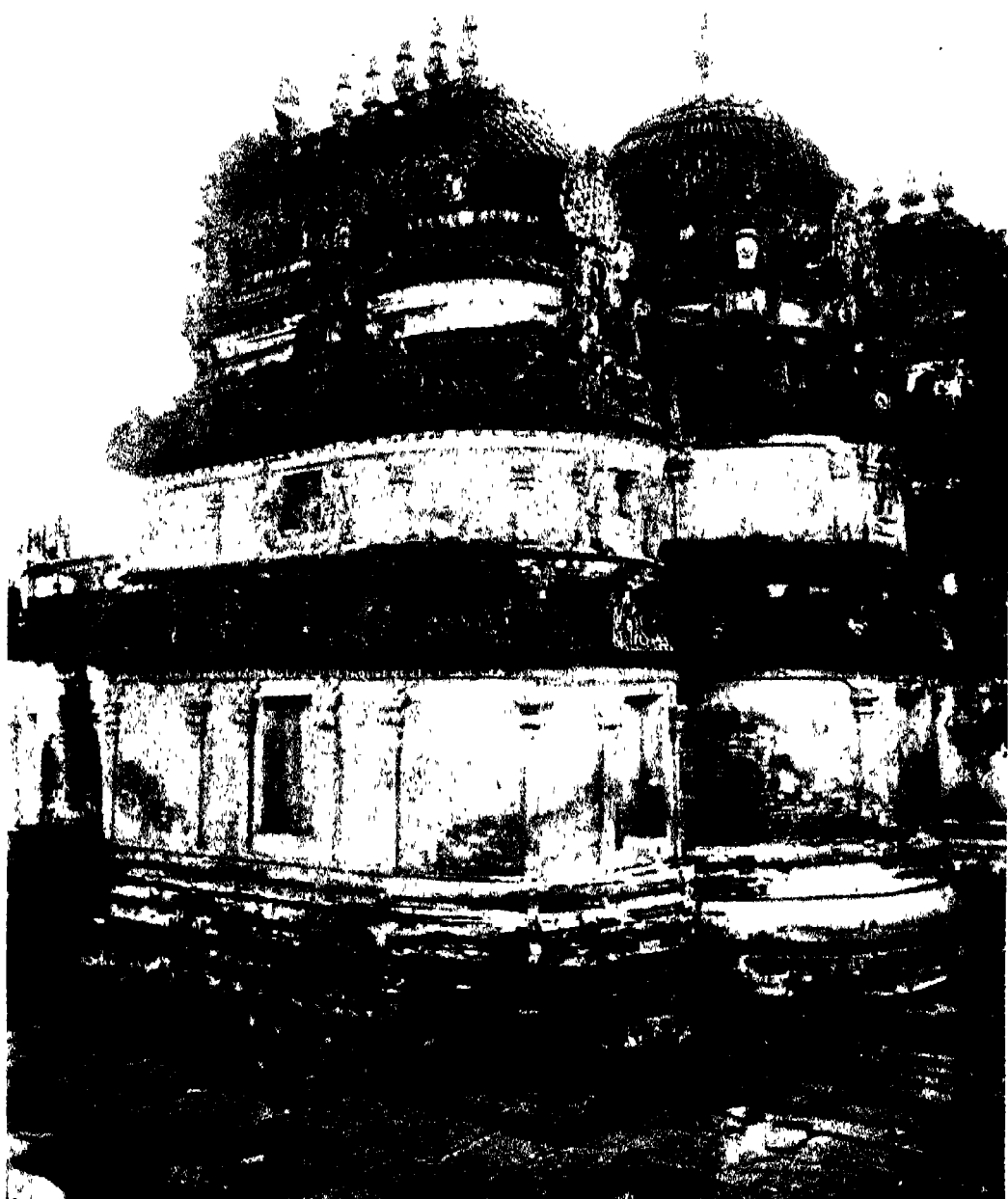
A. Lakkundi : Brahma-Jinālaya

B. Lakkundi : Brahma-Jinālaya, later *maṇḍapa*

PLATE 203

Sravanabelgola : Pārśvanātha-basti

A. Sravanabelgola : Akaṇṇa-basti

B. Hanumakonda : Kadalālaya-basadi

A. Hanumakonda : rock-cut Tīrthaṅkara Pārsvanātha

B. Hanumakonda : rock-cut Tīrthaṅkara with attendants

Sittamur : *gopuram* of temple-complex

Sittamur : modern structure within temple-complex

Tirupparuttikkunram : temple-complex

Tirupparuttikkunram : Vardhamāna temple, *saṅgīta-maṇḍapa*

The Eraḍukaṭṭe-basti, the double-staired approach to which has given it this name, has in the sanctum a figure of Ādinātha whose pedestal carried the record stating that the temple was built by Lakṣmī, wife of the general Caṅgarāya in 1118. Deriving its name from its dark character, the Kattaḷe-basti is the largest temple on the Chandrabetta hill, being about 38 m. by 12 m. on plan with a *sāndhāra garbha-gṛha*, an open *ardha-maṇḍapa* and a *nava-raṅga*, a *mukha-maṇḍapa* and an outer verandah. It is also called Padmāvatī-basti. At present it is without any tower. It is dedicated to Ādinātha. The pedestal-record states that it was carved by the same Gaṅgarāya for the merit of his mother Pocchive in 1118. The Pārśvanātha-basti (plate 204), with the full unit of a *garbha-gṛha*, an *ardha-maṇḍapa*, a *nava-raṅga* and a front-porch with a 4·5-m. tall image, is the loftiest on the Candragiri. The inscription in *nava-raṅga* records the death of the Jaina teacher Malliṣeṇa Maladhāri in *circa* 1129, but not of the foundation of the temple as such.

Two other temples at Sravanabelgola, the Baṇḍari-basti and the Akaṇṇa-basti, merit mention. The former, the largest one in the locality, approximately 81 by 23 m. on plan, is dedicated to all the twenty-four Tīrthaṅkaras, each about 1 m. high, with three gateways for seeing the group in parts. The middle door is well-carved and the figure right in its front is the twelfth Tīrthankara Vāsupūjya. A single slab, 3 m. square, covers the central pillared *aṅkana* of the *nava-raṅga*. The temple was built in 1159 by Hulle, the treasurer of Narasiṁha I (1141-73), as is known from its inscriptions, and the king is said to have given it the name of Bhavya-cūḍāmaṇi and granted the Savaneru village for its upkeep. The only temple in the true Hoysaḷa style at Sravanabelgola is the Akkaṇṇa-basti (plate 205A), almost all others being of the Gaṅga idiom. It has the full complement of a *garbha-gṛha*, an *ardha-maṇḍapa*, a *nava-raṅga* and a front-porch with side-parapets and *kakṣāsana*. The sanctum has a Pārśvanātha image about 1·5 m. high. The *ardha-maṇḍapa* carries the images of his Yakṣa and Yakṣī. The pillars are quite ornate and the ceiling of the *raṅga-maṇḍapa* is well-decorated. The outer wall is plain, except for pilasters and *stambha-pañjaras* with miniature *śikhara*-motif at the crest. The tower is also very plain, though of the *arpita*-class of storeyed divisions, typical of the Hoysaḷas with a square *śikhara* and *stūpi*. The temple was erected in 1181 by a Jaina lady Aciyakka, the wife of Candramauli, who was a Brāhmaṇa minister of Ballāla II. This shows how common it was for wives of public officials to patronize divergent religions without any conflict.

Of the other temples in Hassan District, the following may be mentioned. At Basti-halli is a temple of the Hoysaḷa style. dedicated to Pārśvanātha, with

fourteen fine polished black-stone pillars in the *sabhā-maṇḍapa.* Two carved elephants are fixed at the sides of the entrance. A small and perhaps older Ādinātha-basti near it in the southern *vimāna*-style and a Śāntinātha-basti in Hoysaḷa style are also found near it. There is a *māna-stambha* with a caparisoned horse galloping eastwards. The Pañcakūṭa-basti at Markuli is of the time of Ballāla II, having been erected by Bucchimayya, his minister in 1173. It is for Ādinātha, Neminātha, Pārśvanātha, Puṣpadanta and Supārṣvanātha. It has also a twelve-armed figure of Yakṣī Cakreśvarī. It is in early Hoysaḷa style. At Halebid there are three large large temples in one and the same compound. The westernmost is for Pārśvanātha, with a statue 4·3 m. high in fine black stone in the *sabhā-maṇḍapa.* There are eight niches, three on each side and two more at the entrance. The *nava-raṅga* shows a stout seated figure of Sarvāhṇa Yakṣa and Kūṣmāṇḍinī Yakṣī, to the right and left respectively. The middle temple, the smallest in the group, is for Adinātha, flanked by Gomukha and Cakreśvarī. There is a sculpture of a seated Sarasvatī in the *nava-raṅga.* The easternmost temple, dedicated to Śāntinātha, is devoid of any carvings but has high doorways, nearly 4 m. high. The Śāntinātha figure itself is somewhat higher and is flanked by Kimpuruṣa and Mahāmānasa. These represent the most intact examples of Jaina temples at Halebid and display a purity of style affiliated to the southern *vimāna*-order and a simplicity in decoration. They have an entrance-*maṇḍapa* with elephants on the balustraded steps. Built in 1155, the ruined *basti* at Heragu reveals sharp and fresh carvings. It is dedicated to Pārśvanātha.

The Śāntīśvara-basti at Nittur, District Tumkur, of the mid-twelfth century, has the full complement of a *garbha-gṛha,* an *ardha-maṇḍapa, a nava-raṅga* and *a mukha-maṇḍapa,* with the ceiling of the *nava-raṅga* showing the Dik-pāla grid. The original image in the sanctum is lost but a fresh one is now available. The outer wall carries double-pilastered *vimāna-pañjaras,* with seated or standing Jina figures intervening, many of them unfinished. The northern and southern walls of the *nava-raṅga* have two empty niches with female figures at the sides. The Pārśvanātha-basti at Heggere, in the same District, built in black stone, is a fine Hoysaḷa structure with its *garbha-gṛha ardha-maṇḍapa* and *nava-raṅga* all well-preserved. It is the only *basti* of its kind in the region with the *śukanāsa*-entrance having perforated side-screens even for its pediment. The *nava-raṅga* is supported by four black-stone pillars. The central *kṣipta*-ceiling has a *kuḍmala*-pendentive. Other ceilings are of the *samatala*-type. The outer walls are plain except for floral bands. The temple appears to have been built in *circa* 1160 by Mahāsāmanta Govideva in memory of his consort, Mahādevī Nayakitti.

The Pārśvanātha-basti at Hosaholalu, District Mysore, is one of the oldest in the Hoysaḷa period but is rather dilapidated. Dated to 1198, its *navaraṅga* has the Yakṣī, and Yakṣī Padmāvatī and Dharaṇendra. The Vimalanātha-basti at Bellur, also in Mysore District, has a 76-cm. high image of Vimalanātha with an inscription on the pedestal of a date earlier than the thirteenth century.

The Vardhamāna-basti at Santigatta, Bangalore District, is a plain structure, with a damaged inscription at the very back of the image giving the genealogy of Hoysaḷa kings, from Vinayāditya to Narasiṁha I (1141-73) and stops there. It is, thus, likely that the image was carved out of the inscribed slab, either unknowingly or deliberately. The image is about 1 m. high with its *prabhāvalī*. Seated metallic images of Padmāvatī, Jvālāmālinī, Sarasvatī, Pañca-Parameṣṭhins, Nava-devatās, etc., are found in the temple.

MONUMENTS IN THE COASTAL TRACTS IN THE WEST

The centres of Jainism were more deep-rooted in the Mysore country than elsewhere owing to the early settlement of the Jainas around Sravanabelgola. Amongst other centres, Humcha, ancient Pomburca, in Shimoga District, the capital of the Sāntara kings, is important. The capital was founded by Jinadatta, son of Sahakāra, coming from the north in the seventh-eighth century. The earliest record is of the early eleventh century of the Sāntara kings. The Pañca-basadi here was erected perhaps by Cattala-devī, granddaughter of Rakkasa Gaṅga, and is known as Urvī-tilakam. The foundation-stone was laid by Śrī-Vijayadeva, her *guru* and head of the Nandi-*gaṇa*. Another *basti* is said to have been erected opposite to it around 1103, The Pañca-basti or Pañca-kūṭa-Jina-mandira is a rectangular structure with a slopy roof of overlapping slabs in the typical Kadamba vogue with the shrines all in a row, on a common plinth of the *pratibandha* type. There is a lofty *māna-stambha* at a distance from the temple with a Brahmadeva sculpture on the top. The other temple, erected to the north of the *māna-stambha*, faces south and is less than medium-sized; it is a more finite temple of the southern *vimāna*-order and is a double-storeyed composition, with a *śukanāsi* to the front of the tower at the roof-level.

MONUMENTS IN THE YĀDAVA AND KĀKATĪYA ZONES

Jainism under the Yādavas of Seuṇadeśa and Deogiri was represented in the cave-temples near Manmad, which were, in a sense, the continuation of the cave-art tradition of Ellora, and at Anjaneri, 21 km. from Nasik, on a hill, where sixteen out of a large cluster of shrines stand out over an area of over 1 sq. km. Of these, the shrines of group 2 are better preserved and are more

interesting. Among the inscriptions from this place, the most important ones are on the niche of a shrine, recording a grant of three shops to the temples of Candraprabhasvāmin by Śeuṇa III in the Śaka year 1063 (A.D. 1141), and another the gift of a shop and a house by a merchant called Vatsarāya. The remains of the temple consist at present of a moon-stone on the doorway, and although the ruined sanctum is empty, there are two standing Pārśvanātha images above the doorway and two mutilated sculptures, one of Pārśvanātha and the other of a seated Jina, are found in one of the vestibules of the temple.

Jaina vestiges in present-day Andhra Pradesh, forming the eastern part of the Deccan, are mostly confined to the Rayalaseema on the one hand and Telengana on the other, although scattered and earlier vestiges and remains are noted in the coastal tracts as well. The reason could primarily be that first Buddhism and subsequently Brāhmaṇical Hinduism received consistent and extensive patronage in the coastal area, and the traditional affilations were thus too dense to have been successfully penetrated into by Jaina religious propagation. This penetration started from the centre at Sravanabelgola and worked through the Rayalaseema into the coast on the one hand, and from Orissa into the coastal area on the other, as is known from the traditional diffusion story during Vāsupūjya's time, between the early centuries of the Christian era and the Rāṣṭrakūṭa period, when Jainism first received extensive state patronage and consolidation. The Kalyāṇi Cāḷukya, Kākatīya and the Velnāṭi-Coḷa rule witnessed a fairly impressive, if somewhat diffuse, concentration of Jaina sacerdotal and architectural establishments, the remains often largely restricted to mere sculptural vestiges of the activities, of which the notable are at Poṭlaceruvu (modern Patancheru) close to Hyderabad, Vardhamānapura (modern Vaddamani), Pragatur, Rayadurgam, Chippagiri, Hanumakoṇḍa, Peddatumbalam (near Adoni), Pudur (near Gadval), Adoni, Nayakalli, Kambadur, Amarapuram, Koḷḷipāka, Munugoḍu, Penugoṇḍa, Nemem, Bhogapuram, etc. It is fairly apparent from the types of temples or vestiges of architectural practice noticed at the above places that certain architectural predilections did influence the constructions, although it has to be said that it is not anything specifically Jaina or denominational in character, but rather of the regional development of the times. We discern more than one divergent vogue, namely, the stepped and tiered Kadamba-Nāgara construction, with a flat *latā*-band on the cardinal faces, and often with a *tri-kuṭācala* composition, involving triple shrines, each with a tower of its own or for the main sanctum alone, and, in all the extant cases, with its own integral *śukanāsi* projection of the tower on the roof, right over the *ardha-maṇḍapa* within. The *śikhara* is invariably square, or what in southern parlance would be liable to be termed

as the Nāgara category of *śikhara* and, on the whole, the inflexion of the temple-model is an extension of the structural specialization noted in western Karnataka coastal area, largely in the Kadamba-maṇḍala, which is but a cross-fertilization of the secular and residential wooden or slab construction prototype of the region moored to the southern *vimāna*-order and which does not appear to be obliged in any significant manner to the northern *rekha-prāsāda*, except for the *śukanāsi*, derived from the Kalyāṇi Cāḷukyan usage of this feature extensively. This type of tiered-tower temple with *śukanāsi*, with plain exterior walls, except an occasional *bandhana*-moulding across the middle of the wall, is to be seen also in a large part of Kurnool District on the Krishna and Tungabhadra banks, as at Marmunagala, Pragatur, Beccam, Symasil, Pāpanāśanam etc. The fact that Jainism utilized this type for its temples is largely due to its plainness and simplicity.

We should also point out a common type of sculptural evidence of architectural trends in the middle and eastern Andhra Pradesh in Kurnool, Guntur and Krishna Districts, as also elsewhere in this region, used both in Brāhmaṇical and Jaina parlance. This is in the form of carved miniatures of temple-models of various types on pillar-like blocks, largely in vogue under Eastern Cāḷukyan patronage and provenance, as found in Brāhmaṇical examples at Mahanandi, Satyavolu, Yelleswaram, etc. The Jaina counterparts found at Vemulavada, Padmakshi, Vijayawada, etc., are usually of the *caumukha* or the *cauvīsī* type, intended for four or twenty-four Tīrthaṅkaras, at the rate of one or six such figures respectively on each of the faces of these blocks, in seated or standing poses.

Tri-kūṭācala temples have been observed in such important Jaina centres as at Vardhamānapura, Pragatur, etc. while single-towered temples of the same class are noted at Pudur, Kambadur, Padmakshi, Chippagiri and Paddatumbalam.

The Pudur temple was known as Pallava-Jinālaya, established by the Jaina pontiff Kanakasena Bhaṭṭāraka of the Drāviḍa-*saṅgha*, under the patronage and land-grant of Hallakarasu, a feudatory of Tribhuvanamalla Vikramāditya (1076-1126), the Kalyāṇi Cāḷukya king. The temple has a *garbha-gṛha, antarāla* and vestibule. At Kambadur we have three such tiered-towered temples, and the Jaina temple among them faces north, as is common with them invariably, with its layout comprising the *garbha-gṛha, ardha-maṇḍapa,* a long pillared hall and a stone *prākāra*. The method of construction involved a a double shell of veneer-stones inside and outside, with a hearting of earth in

the middle, making cellular walls. The door-frame of the *prākāra*-gate shows *pūrṇa-ghaṭas* and a Jina figure as the *lalāṭa-bimba*. The main door of the temple itself has double standing Tīrthaṅkaras each on the jambs and a seated Jina on the lintel. A large parapet-wall of one of the other (Brāhmaṇical) temples, namely, the Mallikārjuna, carries an impressive wall-design covering a series of Jaina carved scenes in two registers, representing variously: worshippers at a Jaina temple; a Digambara making his exist from the temple; and a standing Jina figure installed, with a lady visitor further to the right making a vow with a *kalaśa* in her hand, the vow being administered by a *guru* who lifts up his right hand, while the left hand holds a *piccha* or feather. An accompanying clergyman is seen deftly covering his nakedness with his lower hand. Some more scenes are in the lower register showing a monk and two nuns, seemingly of the Digambara tradition, and three well-clothed persons including a lady. These sculptural scenes should have originally formed parts of this present-day Mallikārjuna temple-fabric which might have been converted into a Vīraśaiva shrine after the demolition of its original Jaina vestiges, as one of the inscriptions refers to some repairs carried out to the temple in *circa* 1258 by Irugoḷa whose wife Āḷūpā-devī had Jaina affiliations.

Amarapuram, in the southern part of Anantapur District and a military outpost of Taila' II of the Kalyāṇi Cāḷukyas, has on the Thailagiri fort a Jaina temple called Brahma-Jinālaya for Pārśvanātha facing north. Here again Āḷūpā-devī's munificence in 1228 is recorded. It is interesting that the priest of this Prasanna-Pārśvanātha-vasadi was one Cella Piḷḷa, a Jaina Brāhmaṇa from Sittannavasal, in the Ponnamaravatī-sīmā, near Pudukkottai in Tamil Nadu. One of the records here, mentioning repairs, refers to the architectural terms of the various parts of the temple, such as *śikhara, mahā-maṇḍapa, bhadra, Lakṣmī-maṇḍapa, gopura, parisūtra, māna-stambha, makara-toraṇa*, etc., and enjoins that the temple was to be constructed afresh from *upāna* to *stūpi*, with all these parts, besides sculptural and ritual equipments. The terms clearly show how the resultant temple-forms were to be basically affiliated to the southern *vimāna*-order, where only such terms are current.

The Kadalāya-vasadi or Padmavāsī temple (plate 205B) at Hanumakoṇḍa is one of the time of Kākatīya Proḷa the second ruler and the first independent king of the dynasty under the patronage of the wife, Mailamā-devī, of the minister Betana. The temple is on a large outcrop and is built of brick for its *śikhara*, the sanctum formed by a natural cavern, and with a closed hall adjoining the cella, all facing north. Sculptures carved on the rock near by include Pārśvanātha on lotus (plate 206A) and a lady holding up an

umbrella for the lord, taken often as Mailamā and her husband (plate 206B). Within this temple are *caumukha* and *cauvīsī* blocks in granite. The temple is datable to *circa* 1117.

The Kollipāka Jaina temple, built by Kumāra Tailapa, lies in a ruined state and, like the Lakshmeswar in western Karnataka, was seemingly destroyed during Coḷa invasions. It was one of the most important centres of Jainism in the Deccan. Vestiges like *pūrṇa-ghaṭa* on the door-jambs of some of the smaller shrines here, *māna-stambha*, carvings of Ādinātha, Padmāvatī and a high stone *toraṇa*, etc., proclaim the busy activity under Jainism the place witnessed.

At Bhogapuram between Vizianagaram and Bhimunipatnam, is an important Jaina temple of Parśvanātha called Rājarāja-Jinālaya, built by Mannama Nāyaka in 1187 during the reign of Anantavarman Rājarāja. Only the sculpture of the deity, about 1 m. high and impressive by any standards, remains now.

Chippagiri is said to have close associations with the Kaḷacūri king Bijjaḷa's life, and the Jaina temple here on the hill was probably built by him or was slightly earlier. The layout comprises the *garbha-gṛha, ardha-maṇḍapa* and *mahā-maṇḍapa,* the last being of the *nava-raṅga* type with a beautifully-carved central *aṅkaṇa* of four pillars and also a *mukha-maṇḍapa.* It is interesting that the *nava-raṅga* has *kakṣāsana*-parapets on the interior all round, as in the Kākatīya and later Cāḷukya temples.

K. V. SOUNDARA RAJAN

MONUMENTS IN TAMIL NADU

The Jaina monuments of the Tamil country pose certain problems regarding the date of their origins and period of construction (or erection), due to the fact that most of them represent different stages of construction of different periods, starting from the Pallava down to the Vijayanagara times. Some of these monuments have also been subjected to extensive renovation in later or more recent times. Hence it would be extremely difficult to assign them or describe them as belonging to any one period, according to the division adopted in this work. As a result, monuments of the Coḷa period with additions or renovations made in Vijayanagara times may find place in two chapters, A.D. 600-1000 and 1300-1800, the intermediate period being treated either as a sequel to the first or as a prelude to the second. An idea of

the nature of the problems involved in assigning them to specific periods may be obtained from the following instances.

The group of Jaina temples at Tirupparuttikkunram date from the Pallava to the Vijayanagara periods. The Candraprabha temple, for example, exhibits all the characteristic features of a Pallava temple of the Rājasiṁha style, but subsequent renovation has altered its surface-treatment and the cult-image considerably, indicating a Vijayanagara date for the present renovated structure, although the plan, design and elevation are, no doubt, Pallava in origin.[1]

Similarly, the main group of temples here, known as the Trailokyanātha or Vardhamāna temple or Trikūṭa-basti, evidently dates back to the period of Pallava Siṁhavarman (*circa* 550), as the temple of Vardhamāna is referred to in the earliest bilingual copper-plate record of the Pallavas as the recipient of a grant from Siṁhavarman and his son Siṁhaviṣṇu.[2] Yet, no trace of the Pallava shrine remains today. Even the existing triple *vimāna*-complex cannot be dated back to a period prior to that of Kulottuṅga I, the Coḷa ruler (1070-1118), for the earliest inscriptions found in this temple belong to his reign. Furthermore, the Coḷa structures also seem to have undergone some renovation during the Vijayanagara period, when the *saṅgīta-maṇḍapa* was added to the temple by Irugappa, the general of Bukka Rāya III. The *prākāra* or enclosure-wall is itself an addition made by a Kāḍara feudatory of the Coḷa king Rājarāja III. This chieftain is called Aḷagiya Pallavaṉ (Kopperunjiṅga) in the local inscriptions. Altogether, this temple-complex represents three periods of major construction-work, Pallava, Coḷa and Vijayanagara.[3]

Almost similar is the story of the erection of the temple-complex at Tirumalai in North Arcot District, another important Jaina centre in the Tamil country. Here the structural temples came up around natural caverns and rock-cut chambers of an early date. The temple-complex consists of two groups, which represent three periods of construction, the Rāṣṭrakūṭa, Coḷa and Vijayanagara, the Coḷa features predominating in the *vimāna* and the

[1] Above, chapter 19.

[2] 'Paḷḷankoil copper-plate grant of Pallava Siṁhavarman', *Transactions of the Archaeological Society of South India*, 1958-59.

[3] For a detailed description of all the structures, see T.N. Ramachandran, *Tiruparuttikunram and its Temples*, Bulletin of the Madras Government Museum, New Series, General Section, I, B, Madras, 1934.

Vijayanagara ones in the *maṇḍapas* and *gopura*. Vijayamangalam in Coimbatore District has a Jaina temple of moderate proportions built in the Gaṅga and Vijayanagara periods.

Instances of this kind are numerous. Sittamur, in South Arcot District, which is even now the headquarters of a Jaina pontiff, may also be mentioned as a leading example. The temple-structures in Sittamur belong to two distinct stages of construction, the Coḷa and Vijayanagara (plate 207). They have emerged around a natural cavern, which has been modified and converted into a sort of shrine. Buildings of a very recent date are also to be found in this centre (plate 208).

Mention may also be made of two other Jaina centres, where similar architectural activities have taken place, Karandai in North Arcot District and Tirunarungondai in South Arcot District.

R. CHAMPAKALAKSHMI

Among the most impressive remains of Jainism in Tamil Nadu are to be classed the groups of shrines forming the Trailokyanātha complex at Jina-Kāñcī or Tirupparuttikkunram in District Chingleput and the natural caverns and structural temples at Tirumalai in North Arcot District and the additions made in Vijayanagara times in the form of the outermost pillared *maṇḍapa* to the original Candranātha temple of the Gaṅga period at Vijayamangalam, District Coimbatore.

The Jina-Kāñcī complex at Tirupparuttikkunram, entered through a lofty *gopura-dvāra* set on the north side of this compact *prākāra-bandha*, derives its importance from a good variety of *gaja-pṛṣṭha* types of southern *vimāna*-order displayed for the various shrines (plate 209). These range variously from a square base and apsidal upper part, apsidal from base to top, and circular from base to top. The first-mentioned, for Vāsupūjya, has a stone plinth of the late Coḷa times and brick-and-stucco wall-superstructure. The temple also is noted for the wooden images of the Trikūṭa-basti temple. The *saṅgīta-maṇḍapa* of the temple is most precious for its inscriptions and labelled painted scenes of the Jaina *Śrī-purāṇa*.

The Trailokyanātha temple-complex consists of two blocks, an inner, central and outer one, peripheral, within the high *prākāra*.

The apsidal shrine, dedicated to Vardhamāna and located in the central block is part of two more shrines, one on either side, consecrated for

Tīrthaṅkara Puṣpadanta and Dharma-devī, the Yakṣī of Neminātha. The *ardha-maṇḍapa* and *mukha-maṇḍapa* are common to all these three. There is a neighbouring group of three shrines dedicated to Tīrthaṅkaras Padmaprabha, Pārśvanātha and Vāsupūjya respectively, which goes by the name Trikūṭa-basti, with its own *ardha-maṇḍapa* and *mukha-maṇḍapa*. Common to these two units of triple shrines is a *kalyāṇa-maṇḍapa* in front which is designated as the *saṅgīta-maṇḍapa* in one of the local inscriptions (plate 210).

The Vardhamāna Mahāvīra shrine appears to be the oldest part of the temple-complex, although nothing of the original shrine is left now and is entirely superseded by the brick-built shrine now extant (plate 211). It appears that the original shrine could have been of stone and fallen into decay and in comparatively recent times the present temple has come up. A stone plinth got up for this temple was never shifted to its position before the brick temple came into existence, and it is now located at Karandai, associated with sage Akalaṅka, about 20 km. from Tirupparuttikkunram.

The present *ardha-maṇḍapa* of the shrines of Vardhamāna and the two neighbouring shrines also does not belong to the original temple nor to the recent one and was thus of intermediate stage. Regarding the diminutive and square Dharma-devī shrine itself, there is a tradition that the image now within was introduced here in the thirteeenth century, from the Kāmākṣī temple of Śiva-Kāñcī, or, according to another version, in the ninth century, after Ādi-Śaṅkara's establishment of the Kāmakoṭi-pīṭha in the Kāmākṣī temple. While the validity of both versions is gravely open to question, it is interesting that both tacitly imply that the original site of the Kāmākṣī temple was a Jaina shrine dedicated to Dharma-devī. While this image of Dharma-devī is of granite, the images of Vardhamāna and Puṣpadanta are of massive timber, coloured, and are seated in *paryaṅkāsana* with palms placed right over left. Dharma-devī has the *lāñchana* of lion carved behind her, while the *padmāsana* on which she stands carried the relief-figures of her two sons and a lady-attendant.

The Trikūṭa-basti group is essentially of two shrines, that of Padmaprabha and Vāsupūjya, almost similarly divisioned in layout and with square plinth, but a living shrine of Pārśvanātha has been sandwiched in between at the limit of the *ardha-maṇḍapa* of either of these shrines. Vāsupūjya shrine-lintels carry records of Kulottuṅga I (1070-1120). While the plinth-mouldings of the temple carry two Vikrama Coḷa records of 1131 and 1135, it is said that the original location of these three records was in the south wall of Vardha-māna *ardha-maṇḍapa* at a time when neither the full Trikūṭa-basti nor the

Vardhamāna *ardha-maṇḍapa* was there to hide the records. Copies of records hidden from view were made and placed in prominent front parts of the temple, as found in this complex in quite a few cases. Accordingly, the earliest record of the temple was of the forty-sixth year of Kulottuṅga I (*circa* 1116). Thus, the Vardhamāna *ardha-maṇḍapa* itself should be earlier than this date, making the original shrine of Vardhamāna decidedly much earlier still. On a pillar in the north-east corner of the *saṅgīta-maṇḍapa* is carried a portrait-relief of the donor of the *maṇḍapa* who is identified with Iruguppa mentioned in the ceiling-inscription of the temples as the builder of the *maṇḍapa*. This general and minister of Bukka Rāya II is the same as the person mentioned in the pillar-records at Gaṇigitti-Jinālaya at Hampi and dated to 1365, only two years before the construction of the *saṅgīta-maṇḍapa* at Tirupparuttik-kunram.

Round the temple, there is a running cloister, in which, on the south-west corner, is the Brahmadeva shrine, on the north-west, the Ṛṣabhadeva shrine and a long series of chambers with a common verandah on the north-east corner called the Munivāsa. The last-mentioned is so named as the souls of five sages, who flourished at this place, are believed to be in abode here in the five cells. Two of the cells are intended for Malliṣeṇa and Puṣpasena of the fourteenth century. If this be so, their deification and embodiment here would place the date of this structure to not earlier than the fifteenth or sixteenth century. The central room here has two images, of Vardhamāna and Pārśvanātha. They clearly did not belong there originally.

An inscription in Tamil on the eastern *prākāra* speaks of the construction of the *madil* (wall) by Aḷgiya Pallavaṉ who has been identified with Kopperuñjiṅga, a vassal of Rājarāja III, and his independent status mentioned here would ascribe the date to later than 1243, when he crowned himself king.

At Vijayamangalam the outer *maṇḍapas* beyond the *mahā-maṇḍapas* of the inner unit of the Candranātha complex (plate 212A) are of Vijayanagara times, as indicated by the pillars, sculptures and the *māna-stambha* and large entrance-*gopura* of the temple-complex (plate 212B). The style of erecting large and lofty *māna-stāmbhas* to temples is widespread in this District, and even Brāhmaṇical temples have such lofty pillars (single monolithic or stilted shafts) at the entrance.

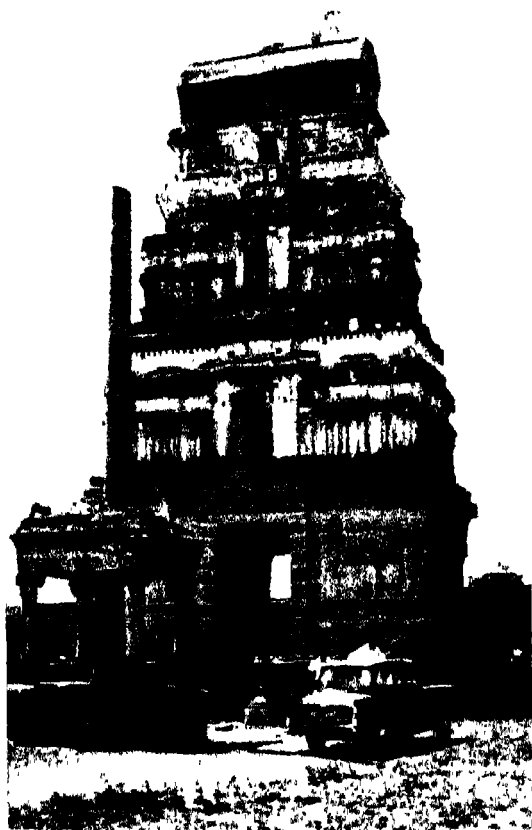
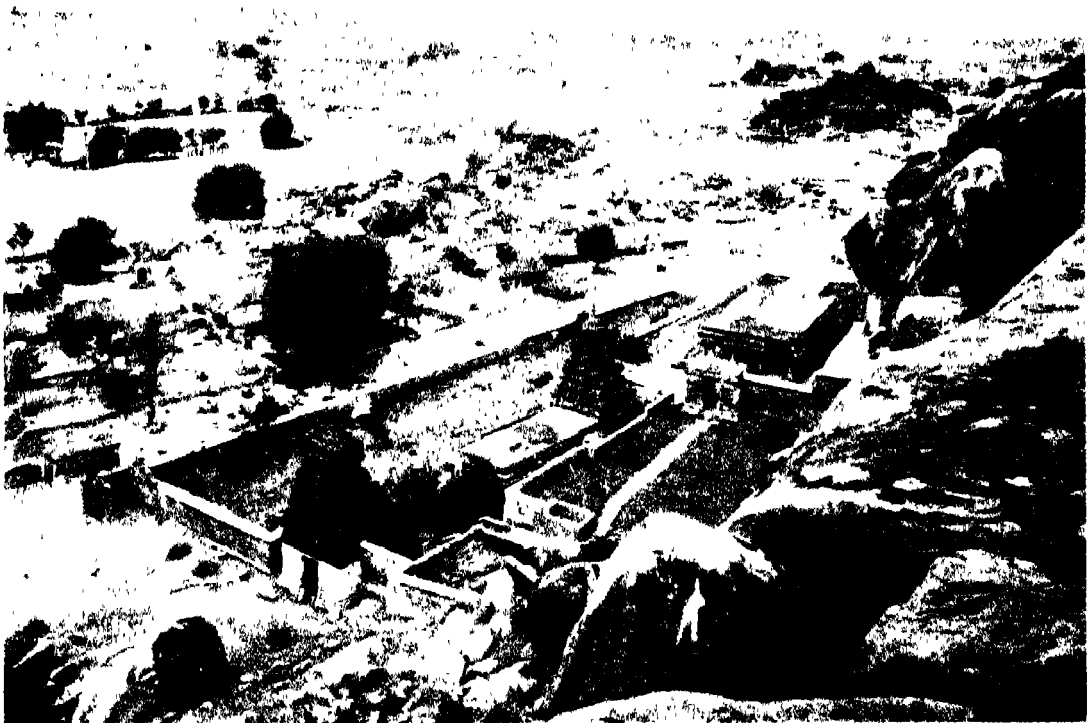
Only one of the two structural temples at Tirumalai has the tower of the chaste late Coḷa style intact. The sanctum has, as in the Vijayamangalam

temple, painted panel-scenes and decorations displayed on the drum-like circular zone above the wall proper at the base of the *śikhara*-shell.

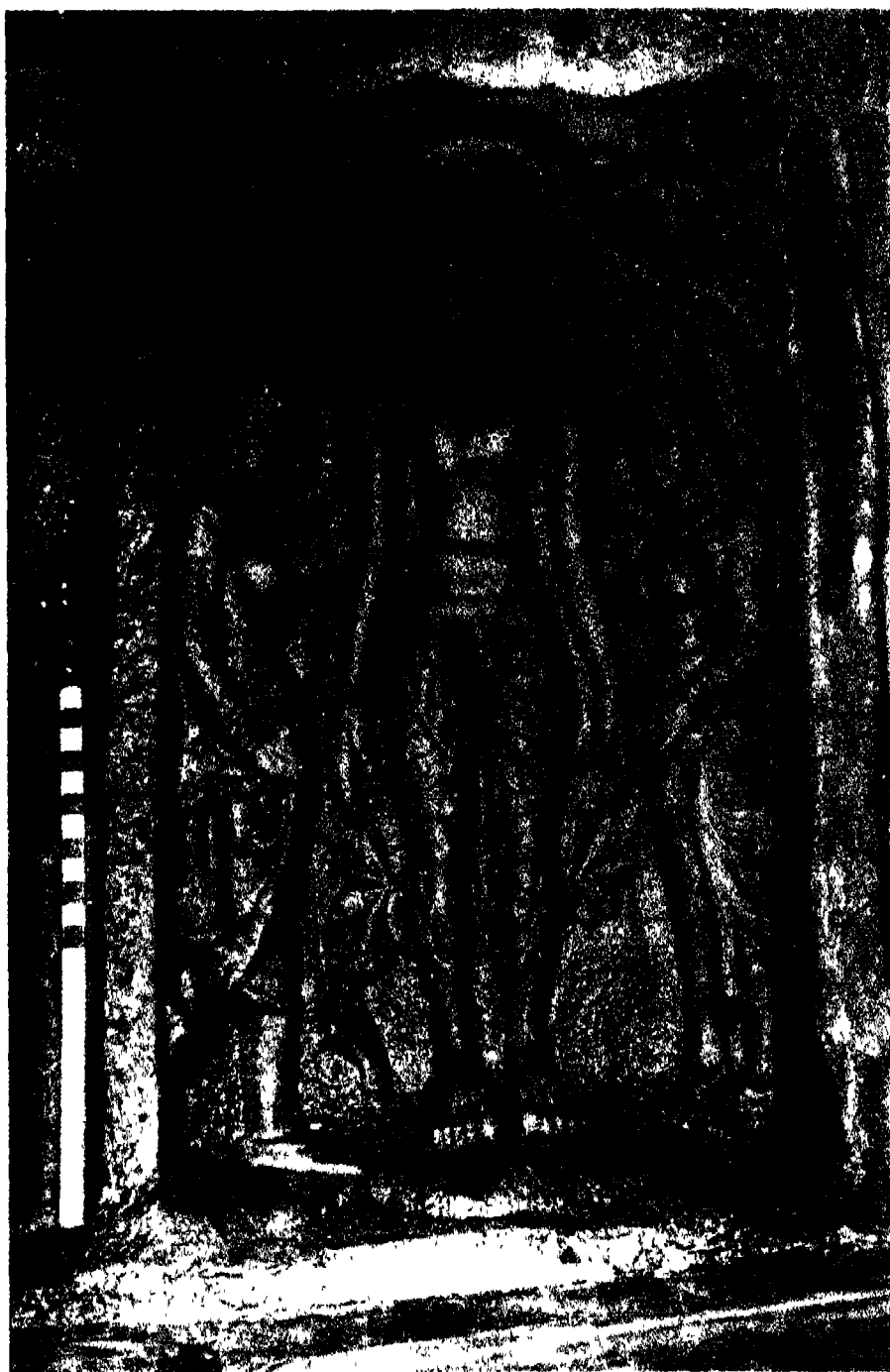
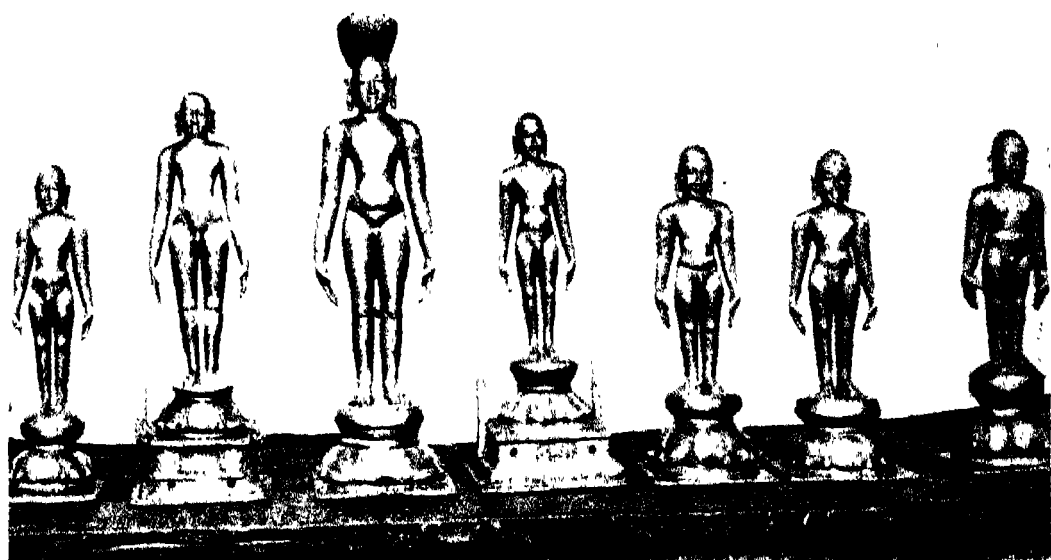
This picturesque village over a low hillock in North Arcot has quite a few Jaina temples (plate 213), a large monolithic image of Neminātha on the hill and a series of caverns converted into abodes with paintings of various geometrical and other designs besides *samavasaraṇa*-scenes. The place had been humming with activity in the times of the Rāṣṭrakūṭas, the Imperial Coḷas and the Vijayanagara and Nāyaka rulers. Rock-carvings, sculptures of Yakṣas, Yakṣīs, etc., of great charm occur here. The structural temples, two in number, are dedicated to Vardhamāna and Neminātha respectively and are typical southern *vimānas* of late Coḷa and early Vijayanagara periods respectively, the larger and later one being on the upper terrace of the hill-slope close to the cave-beds. The *garbha-gṛha* of the smaller and lower temple also carries paintings in panels around the zone just above the wall and below the lower shell, in much the same style as that of Vijayamangalam.

The layout of the complex at Tirumalai comprises a large *prākāra* at the foot of the hill with a fairly lofty *gopura*-entrance into it from the east (plate 214). There is only one temple for Vardhamāna at this level inside the *prākāra*, and it rises in three storeys with a circular *grīva*, and *śikhara* at the top. An axial layout of three covered halls variously of the *ardha-maṇḍapa*, *mahā-maṇḍapa* and open *mukha-maṇḍapa* occur, with a common flat roof on the top. There are paintings on the level above the *uttira* of the sanctum of this temple, most probably of the early Vijayanagara times. The next terrace has again another *prākāra-bandha* with a *gopura*-entrance somewhat smaller in size and unfortunately without its superstructural tower. Within this enclosure is a larger temple which has also its tower missing. The *garbha-gṛha* of its temple is square and the *ardha-maṇḍapa* and open *mukha-maṇḍapa* are much larger in size. The *mukha-maṇḍapas* in both the temples show massive cornices with *koḍuṅgai*-ribbings underneath in the typical Vijayanagara style. The next and the topmost terrace also carries a shrine, but this is attached to the bulging rock-scarp in such a way that it is in proper alignment with the cavernous recession where the inner shrines have been excavated at different vertical stages and structural floors are aligned accordingly, the topmost going under the horizontally projecting and overhanging rock-bluff. Access is also given by staircases enclosed within the structural chambers. While each of these storeys is characterized only by corner cantoning pilasters, the upper two storeys carry respectively wall-pilasters and niche-figure of Ajitanātha within pilastered *makara-toraṇa* motif, flanked by Mahā-yakṣa

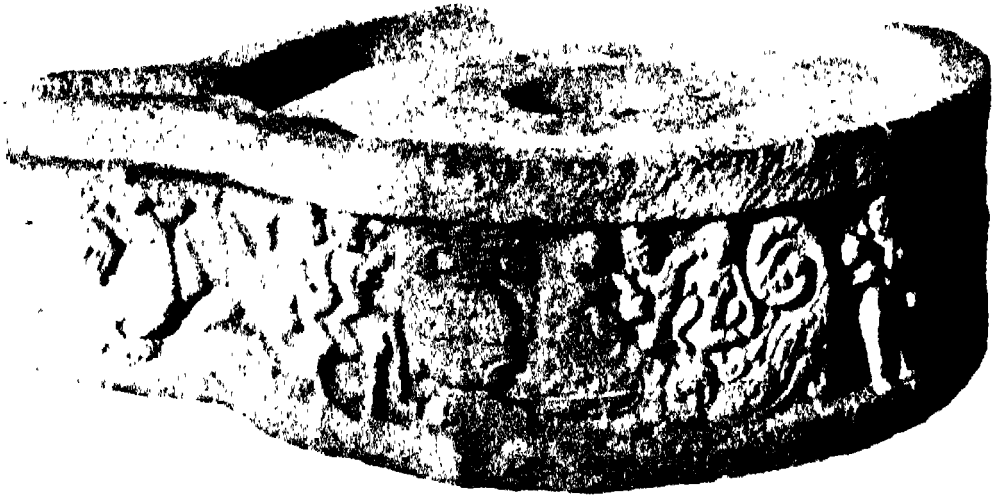
Tirupparuttikkunram : Mahāvīra temple

A. Vijayamangalam : Candranātha temple

B. Vijayamangalam : Candranātha temple, *gopuram*

Tirumalai : temple-complex, bird's-eye view

Tirumalai : temple-complex with *prākāra* and *gopura*

PLATE 214

Tirumalai : rock-cut Gommaṭa in Dharma-devi shrine

Venkunram, bronze Tirthaṅkaras

A. Danavulapadu : Tīrthaṅkara Pārśvanātha

B. Danavulapadu : *caumukha* within circular *pīṭha*

A. Danavulapadu : divinities on side-edge of circular *pīṭha*

B. Villivakkam : a Tīrthaṅkara

PLATE 218

and Rohiṇī and with two standing elephants, laterally shown carrying garlands on its slightly-lifted trunks against the *varimāna* and *vedi*-courses, in applied stucco technique.

The interior shrines at different levels show rock-cut carvings of Coḷa and Vijayanagara periods, as for example, in the Dharma-devī shrine, where the Gommaṭa with two sisters (plate 215) is of Imperial Coḷa times (eleventh century), while the figure of Dharma-devī herself with some attendants is of the Vijayanagara times. The main shrine, however, is for Tīrthaṅkara Neminātha and is known as the Araikkoyil; it contains a large area of Vijayanagara and later paintings.

North Arcot District has considerable vestiges of Jainism in the form of rock-cut caves, etc., and the area around Wandiwash especially has been a colonization-area of Jainas till today. Two temples, the Arugar temple at Venkunram and the Arugur temple at Birudur, though architecturally inconsequential, are worthy of mention due to their historical associations. The main temple at Venkunram is two-storeyed with a circular *śikhara* and a simple wall-section and *mañca-bandha* plinth. A subshrine for Dharma-devī, carrying also a fine stone sculpture of early Vijayanagara period of this goddess inside, would bear mention. This shrine is at right angles to the main sanctum and carries a *śāla-śikhara*, similar to Devī shrines in Brāḥmaṇical temples of Tamil Nadu. The Birudur temple has the earlier stone image of Vardhamāna, now broken, kept in a front *maṇḍapa* and a later image plated in the sanctum. The Devī shrine is built on the north-east corner facing south. The plinth of the main temple is of stone and the shrine is two-storeyed with a circular *śikhara*. The *vimāna*-towers show on the first storey *prastāra*, the images of Tīrthaṅkaras Ṛṣabhanātha, Sambhavanātha, Supārśvanātha and Candranātha, with their respective Yakṣas.

SCULPTURAL STYLES

Jaina art in medieval times appears to have been having a period of relative of prosperity under the Later Cāḷukya, Vijayanagara, Hoysaḷa and Yādava dynasties. But the later kings, especially from the fifteenth century, had been extending their patronage largely to Śaiva and Vaiṣṇava faiths, and, at best, had allowed the Jainas survive. In fact, we have had a critical period of clashes between Jainas and Vaiṣṇavas (of Melkote) in an important centre like Sravanabelgola, resulting in what has now come down to be called the *śāsana* executed by Harihara II patching up the quarrels. Interestingly, this record opens with the royal invocation, extolling the great Vaiṣṇava leader and

philosopher, Śrī-Rāmānuja or Yati-rāja and actually quotes a verse from Vedānta-Deśika's *Dhati-pañcaka.*

The regions other than Tamil Nadu mainly expressed this early medieval art-development in the form of carvings on the walls and niches of the shrine, subshrines and in the sanctum. But in Tamil Nadu an additional diversification in the form of the bronze-image tradition was available and gave rise to a wealth of minor images and ritual metallic outfit in the temples of the Jainas, much of which, however, was following a basic folk-art slant, perhaps under the influence of the west-Indian Jaina mural and miniature tradition, expressed in the rigid and ethnic facial moulds, stylization of the curls of the hair and protrusion and elongation of the eye-balls, e.g. bronzes from Venkunram (plate 216). The Andhra area was, however, devoid of the metallic images. In the Hoysaḷa regime and region, just prior to the foundation of the Vijayanagara empire in 1336, the Jainas had a field-day, thanks largely to the pre-existing and sustained Gaṅga support to Jainism earlier, and we find perhaps the largest concentration of Jaina art in the Districts of Hassan, Mandya and Mysore. Sravanabelgola in this period was indeed only a subsidiary centre jostling with the state-patronized Brāhmaṇism. The Jaina art of the Hoysaḷa times was subdued but lively and contrasts with the somewhat still though richly picked-out ornamentation of the corresponding Brāhmaṇical iconographic art of the same period.

The Jaina art, further, specialized at this stage in the surface-shine and polish of the figures as in the case of pillars, also coeval, and in large-sized images of Tīrthaṅkaras in the sanctum. This eschewing of delicate carvings in figure-sculpture would seemingly underscore the deliberate attunement to the philosophic symbolism of the emancipated Tīrthaṅkara by the figural execution. In fact, except for certain medium and small-sized sculptures of the religion, there is a systematization of the Tīrthaṅkara figures in all regions, particularly in south India, resulting in a studied uniformity of treatment everywhere, characterized by stark simplicity, a spirit of unconcern, as it were, for the admittedly sophisticated contemporary social and cultural environment, represented by a commanding immobility of a stance amidst the pulsating life-cycle around. It is important to note that, generally speaking, in both style and material, Jaina art was similar to the Brāhmaṇical traditional skill and convention. However, it did opt for a functional simplicity in both architecture and sculpture, although it tended sometimes to compensate this by overcrowded surface-friezes on the pillars and by cloyingly repetitive assemblages of Jinas, minor divinities, Yakṣas, Yakṣīs, etc., on the walls, in

stone and in paint, converting these themes into ritualistic fetishes. Jaina art, indeed seemed to avoid in this period, exclusively or even deliberately, any aesthetic finesse and sensitively. But it would be fair also to add that an element of basic art-rhythm and poise was ever present in the multiplicity of the standardized seated and standing images of the Tīrthaṅkaras.

The control of the raw material over the style, as elsewhere, was also clearly manifest and this gradually hardened into regional idioms or phases. For example, the Yādava-Kākatīya trend, as seen at Pedda Tumbalam, Chippagiri or Danavulapadu (plate 217A), was to make the cheek-bones somewhat raised and the cheek flattened with a prominent recession around the mouth-portion. The body was thrust forward and the lower ends of arms and legs got attenuated. The backdrop was of an involved multilooped, *makara-toraṇa* with a *siṁha-lalāṭa* (as found in Brāhmaṇical carvings). The stature was invariably slim and generally well-proportioned in the shaping of the shoulder, hips, waist, etc. The Hoysaḷa and Western Cāḷukya idiom, however, tended to give a well-rounded and fleshy mould to the face and body, with the background carvings of *makara*-balustrade, *caurī*-bearers, Yakṣas and other decoration integrated in both size and relief of the main Jina.

Portable types of *caumukha* in the form of a pillar inside a circular *pīṭha*, almost similar to the *liṅga* of Brāhmaṇism, is also noticed, in the western Andhra region, as seen in the example from Danavulapadu in the Madras Museum (plate 217B). Figure-sculptures of Dikpālas like Agni, Yama, Varuṇa, Revanta, etc., combined with musical figures and Vidyādhara couples, are found on the side-edges of the *pīṭha* (plate 218A), while the *caumukha* shows faces particularly of Supārśvanātha and Vardhamāna. One of the earliest of such *caumukha* types is said to be as early as of the Rāṣṭrakūṭa times, as indicated by the inscribed record in the above-mentioned place, on such an example, assignable to the time of Nityavarṣa Indra III (tenth century) and representing the glorious Lustration-ceremony of Tīrthaṅkara Śāntinātha. It is stylistically indicative of the influence of the Rāṣṭrakūṭa Brāhmaṇical art coevally on Jainism also.

The sculptures from Tamil Nadu, however, by virtue of granite as their raw material and comparatively austere conventions of the Jaina centres here, tend to be oversimplified and devoid of too much of artistic detail. All the same, there are certain motifs which show a purposeful and stylistic evolution. One such is the *tri-chatra* which either was consolidated in one mould, with layers one above the other, like three cups placed one within the other,

or took a slightly flange-edged and drooping floral shape. In all the cases, the area adjoining the *chatrāvalī* was filled with a creeper-design which had several variations, classic, stylized and with buds, foliage, etc., and sometimes the creeper could also be with highly sophisticated series of loops and festoons. The granite figure-work also revealed two variant modes of modelling, one informed by great virtuosity and natural harmony, and the other angular, squarish head and body and a correspondingly grimmer appearance. All carvings of the early medieval times (tenth to thirteeth centuries), however, show considerable muscular modulation and controlled power. The *makara*-ended architraves and the *caurī*-bearers were often dispensed with, or very weakly and insignificantly carved. In some cases, as in the coastal areas of South Kanara which had a continuous patronage of Jainism, the surface-polish and the size of the sculpture had been given greater emphasis over harmony of features or proportion, with the result that the head is often disproportionately smaller than the torso, the hands and legs too flabby and limp, and the conventional neck-line and navel-line shown by mere stylized groove-incisions. The examples from Sakkaramallur, Villivakkam (plate 218B) Vyasarpadi, etc., in Tamil Nadu, and those from Hampi, Pedda Tumbalam, Halebid, etc., show the range of regional variations under the respective dynasties. The cultural values, however, are much the same everywhere, but most probably the granite carvings of the south in the Vijayanagara and Nāyaka times by their profundity tend to contrast with the extra-figural elegance of the Deccani models. An Ajitanātha from Pedda Tumbalam in the Madras Museum, above all, by its extraordinary grace and poise, somewhat camouflaged by the ornate *prabhāvalī* indicates how the Yādava craftsmen could yet amalgamate the traditions of the Kalyaṇī Cāḷukya, Hoysaḷa and Deccani usages, to produce inspired models. Jaina art, nonetheless, did without any art-props most of the time and thereby established a new trend in *art-metier*, of symbolism and inner strength, expressed by plain surface-modelling and polish and rounded contours.

K. V. SOUNDARA RAJAN

Part VI

MONUMENTS & SCULPTURE
A.D. 1300 TO 1800

CHAPTER 25

NORTH INDIA

INTRODUCTION

MARKING A TURNING-POINT IN THE HISTORY OF NORTH INDIA, THE thirteenth century represents the dividing-line of the cultural horizon between the early and the middle stages of the medieval age. With it began a period when the alien invaders set themselves firmly on the throne of Delhi under the banner of Islam and commenced a policy of political and religio-cultural expansion in their own way. Consequently new cultural norms and art-idioms emerged, destroying or isolating the earlier way of life, traditions, aesthetic outlook and artistic values. Religious edifices raised by the conquerors were of an unconventional order to the conquered people. By this time temple-architecture and art associated with it had already reached an overripe state within a conservative format and there was little scope for its development due to several factors. In the subsequent centuries the Brāhmaṇists as well as the Jainas of the north attempted to adjust themselves with the changed environment and to preserve their cultural heritage in some form.

During the first phase of the Sultanate administration the cultural life of the native population was much disturbed and religious institutions like temples and *maṭhas* could not function smoothly especially in the Madhya-deśa, where perhaps no new shrines worth the name could be constructed for at least a couple of centuries. Images, mostly older ones, seem to have been installed in some ordinary structures. The Jaina sculptural pieces recovered by Jinadeva-Sūri from Muḥammad Tughluq's possession[1] was also re-enshrined in a temple. It was only through the wandering mendicants that religious communication between sects and subsects of various faiths could be maintained within different parts of India. The position was somewhat better in west Rajasthan and other isolated areas where the influence of the Sultanate rule was felt to a lesser degree owing to the presence of local Hindu chieftains. However, this did not much check the process of cultural decline, although it did preserve the religious tradition to a considerable extent. Jaina art and

[1] Jinaprabha-Suri, *Vividha-tīrtha-kalpa*, ed. Jinavijaya, Santiniketan, 1934, p. 45.

architecture, being a part and parcel of the main stream of Indian art, was no exception to these political vicissitudes. It had to undergo these currents and cross-currents of cultural changes.

This state of affairs, however, did not last long and the process of Indianization started operating with some kind of cultural reconciliation between the rulers and the ruled. Temple-construction was taken up with greater vigour in many parts of north India and some of the excellent shrines were raised in Rajasthan during the fourteenth and fifteenth centuries.

The Jaina *Śāstra-Bhaṇḍāras* were enriched with diverse manuscripts, some even containing charming illustrations. But temple-architecture, whether of the Jainas or Brāhmaṇists, and sculptural art could never attain its former glory during the long span of the centuries between 1300 and 1800 despite attempts for its revival.

ARCHITECTURE

It is not easy to trace the line of development of the Jaina temples in upper India during the period under review for the paucity of material and their chequered growth. The surviving Jaina shrines do not conform only to one structural order, for the conditioning factors of their form and scheme depended upon regional variations, political situation, changed aesthetic outlook and time and money at the disposal of the patrons, besides other considerations.

The structural data available to us in respect of the medieval Jaina edifices can be broadly arranged in the three following groups: (1) temples affiliated to the traditional styles of western and central India; (2) Himalayan shrines; and (3) temples raised under the Mughal influence.

GROUP 1 : Shrines of this class normally follow the Gurjara, Māru or Māru-Gurjara idioms in varying degrees and sometimes the structural tradition of central India. This class of temples is exemplified by the Jaina shrines of Rajasthan, especially those at Chitorgarh, Nagda, Jaisalmer and other places. These consist, besides the *garbha-gṛha* and *antarāla*, of one or more *maṇḍapas* with decorated tiered roofs or domed ones in later specimens. The exteriors raised on moulded *pīṭhas* are enriched in many cases with sculpultural ornamentation. The *jaṅghā* shaded by projecting *chādyas* contain figure-sculptures in most cases. The *śikharas* are either dignified by *aṅga-śikharas* or follow the Bhūmija style, although the latter type is confined to a few. The pillars in

these shrines are either simple and richly carved and bear circular, faceted or composite body. Ceilings in many instances are beautifully embellished with simple or complex designs in fine relief-work. The later specimens of this traditional variety of temples show greater stylization and impact of Indo-Islamic art. An outstanding representative of the religious architecture of the Jainas of this period is the grand complex of the Caturmukha shrine of Ādinātha at Ranakpur [below, chapter 28.—Editor].

GROUP 2 : The only example of this variety is the solitary group of tiny shrines at Dwarahat in District Almora, marked by heavy and stylized *deva-kulikās* of the Nāgara variety in the form of a quadrangle with no ornamentation. Perhaps there were other shrines of this type in the Himalayan region.

GROUP 3 : The shrines forming this group can be classed as the latest variety of Jaina temples in north India. Generally ascribable to the post-sixteenth century period, these representatives of Jaina art bear a conspicuous impact of the later Mughal structural order with engrailed arches, arabesque decoration, Shāhjahānī pillars containing moulded bases topped by globular jar-like knobs, tapering shaft and conventional floricomous capital and internally domical *śikhara* with pronounced by stylized exterior. Some temples, especially Patoḍī's shrine at Jaipur, and a Jaina temple in Delhi[1] show the use of the serpentine struts of west-Indian affiliation, although the general form is characterized by artistic degeneration. The brackets supporting the *chajjās* are multiple but thin and unimpressive in size. These are devoid of structural grace or architectural grandeur and serve as feeble carriers of the great heritage of the Jaina temple-architecture. Most of the shrines of this period are in the form of conventional quadrangles with a central courtyard and a cella at the back. In some cases there are one or more miniature shrines containing Jina-*bimbas* at the rear and an arcuate entrance on the front. Temples with double courtyards can also be observed in a few examples. In many shrines the cella is surrounded by *pradakṣiṇā-patha* and has a crowning *śikhara* of stylized variety. The pattern seems to have had its origin in the medieval mosque-complexes or palaces particularly of the Hindu queens of the Mughals, such as the Maḥal of Jodhābāi at Fatehpur Sikri. Later on this design seems to have been popularly adapted for temples, as such a structural arrangement provided greater security to the images and worshippers. Certain temples contain fine colourful paintings with a variety of subjects, both decorative and mythological.

[1] J. Fergusson, *History of Indian and Eastern Architecture*, II, Delhi, 1972 (reprinted), p. 67.

The practice of raising small domed kiosks or structures enshrining Jina-*padas* or foot-prints of the Jinas in stone also became popular in the late Mughal period. These are known as *ṭoṅks* amongst the Jainas and appear to be architectural derivations from smaller Mughal tombs.

SCULPTURAL ART

Assessing the art of the medieval temples, particularly those of Rajasthan, Goetz[1] remarks: 'The architecture often lacks understanding for the functional role of individual parts, the sculpture, though lively, bear no relation at all to the human body, the iconography oscillates between a naïve pride in the vast learning of the artists (especially Kumbha's chief architect Mandana) and the grossest misunderstandings.'

The decorative aspects of the Jaina monuments under discussion are multiple and show links with more than one art-school. As a part of architecture as a whole the ornamentation, particularly the sculptural devices, creates the desired impact. Yet, there are shortcomings in it. The figure-sculpture, despite overstressed curves and twists of the poses or aesthetic themes, are stagnant and stiff and look like bad imitations of earlier reliefs. Yet the ornamentation in general is minute and charming, although mostly mechanical. There can be detected behind these sculptures a mastery of craft but little or no originality and practically no spontaneity. The figures are virile but virtually expressionless and characterized by a feeling of rigidity. The animal-renderings, particularly of the elephant, are, however, attractive. In the temples raised in the later half of the period the sculptural quality is less pronounced and is cruder in respect of bolder reliefs. In some temples the ornamentation is restricted.

The decorative scheme of the later shrines bears a marked impress of the Indo-Islamic art, specifically of the Mughal tradition. A few of the later temples contain paintings and stucco-embellishment showing conspicuous Mughal influence. In the paintings, which have been employed for both decorative and mythological subjects, impact of the local traditions of art can also be traced. Although skilful, the general character of the paintings is not very impressive.

The material used in the sculptures mainly comprises sandstone, marble, precious stones and metal. In pre-seventeenth-century temples traditional

[1]Hermann Goetz., *India*, Art of the World Series, Bombay, 1960, p. 161.

themes and motifs play greater part, but the later ones mainly have Tīrthaṅkara images or sculptures of a few important deities like Ambikā, Padmāvatī or Bāhubali out of the vast treasures of Jaina iconography.

TEMPLES

The structural movement of the Jainas did not totally die out with the Muslim conquest of Ajmer and Delhi, but it did receive a big jolt with this event almost everywhere in north India. Still, in some parts of Rajasthan many charming edifices were brought into being even during the thirteenth century itself. At Kheda (Marwar) the consecration-ceremony of a temple of Śāntinātha was performed in 1201. Similarly, during this century Pethaḍ Shāh built a Jaina shrine at Nagaur. In Bikaner one Hemarāja, son of Śivarāja, repaired the Susānī shrine at Morkhana after the Muslim invasion. In 1280 icons of Saccikādevī and other deities were installed at Ajmer. Greater numbers of Jaina religious edifices were raised in the subsequent periods.

Numberless shrines were constructed by the Jaina community in north India after 1200, but it is not possible to discuss all of them here. We have, therefore, to mention only the important ones here. Many cities of Rajasthan had already became famous Jaina *tīrthas* by the fifteenth century and the *Svarṇākṣarī-Kalpa-sūtra-praśasti*[1] (Vikrama year 1555) refers to some of them in verse 35:

saccaityobhaṭa-Citrakūṭa-nagare nānollasan-nāgare
tīrthe śrī-Karahāṭa-nāgahṛdakeviśva-prasiddhāhvaye|
śrīmad-deva-kulādya-Pāṭakapure śri-Kumbhamerau girau
tīrthe Rāgapure Vasantanagare caityaṁ namaskurvatā||

Chitorgarh or Citrakūṭa, the capital-city of the Guhila princes, was one of foremost centres of the medieval Jaina architecture. Amongst the Jaina monuments here the most remarkable is the soaring *kīrtti-stambha* perhaps a *māna-stambha*), a structural storeyed column, dated by many scholars to a period prior to A.D. 1200. But some writers, including M.A. Dhaky,[2] place it in the fifteenth century; still others feel that it was only restored and rebuilt during Rāṇā Kumbha's time. The Jaina temple, beside the

[1] Agarchand Nahta, 'Māṇḍavagaḍh-ke saṅgha-nāyaka Jasdhīr-kī-patnī Kumārī Likhāpita Svarṇākṣarī-Kalpasūtra, *Journal of the Madhya Pradesh Itihāsa Pariṣad*, Bhopal, 1962, p. 89.

[2] M.A. Dhaky, ' Renaissance and the late Māru-Gurjara temple architecture,' *Journal of the Society of Oriental Art*, Calcutta, Special Number, 1965-66, p. 8.

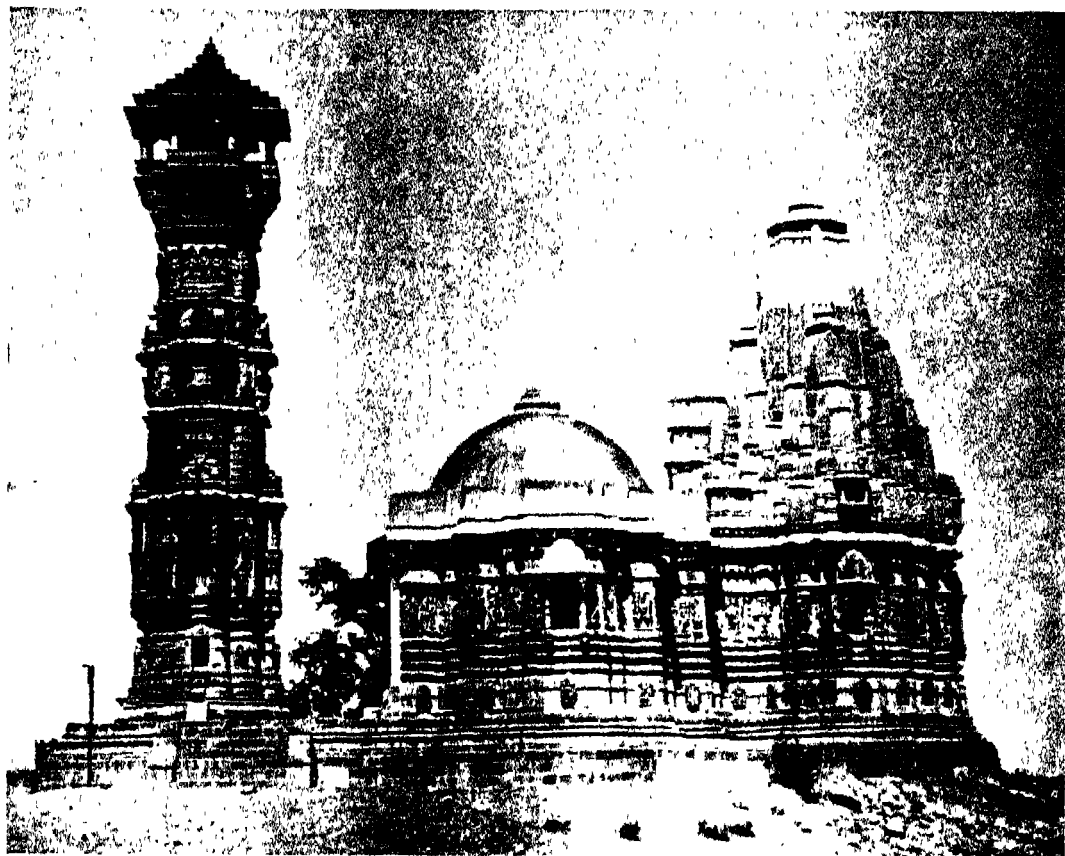
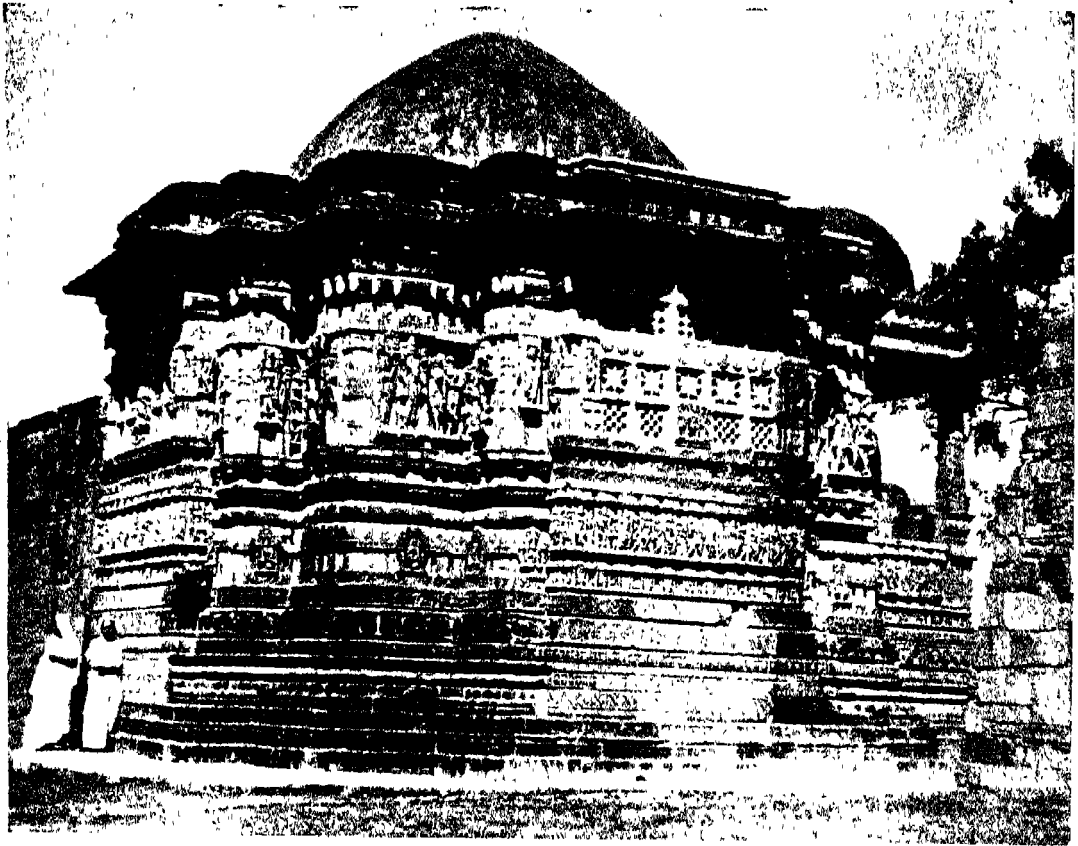
kīrtti-stambha (plate 219), according to Percy Brown,[1] is a fourteenth-century production evidently built on the site of the original edifice. It has a lately restored *śikhara* and domed *maṇḍapa*, but the lower portion, comprising the *garbha-gṛha*, *antarāla* and attached *maṇḍapa*, seems to be older. The attractive moulded *pīṭha* is topped by a superstructure enriched with sculptured figures and other carvings. The *ratha*-offsets, *chādyas* and other elevational elements add considerable grace to this edifice.

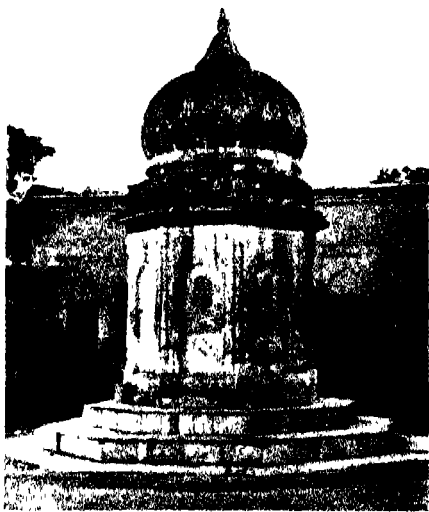
Of greater structural interest, however, is the shrine Śṛṅgāra-caurī (plate 220), dedicated to Jina Śāntinātha. Built in 1448, the temple has a *garbha-gṛha, pañca-ratha* on plan and an attached *catuṣkī* on the north and west. The *garbha-gṛha,* an octagon internally, is covered by a plain dome. The temple-exterior is characterized by innumerable varieties of sculptural work, including reliefs of Dik-pālas, *apsarases, śārdūlas,* etc., on the *jaṅghā*. Charming depictions of animals and human (or divine) figures (plate 221A) also occur on the *pīṭha* and *vedikā* portions. The main door-frame bears, besides Jina as the *lalāṭa-bimba*, Gaṅgā and Yamunā, Vidyā-devīs and *dvāra-pālas*. Centrally the interior of the *garbha-gṛha* has a well-shaped *pīṭha* for the presiding divinity with four pillars at the corners supporting a circular ceiling containing ornamental friezes including a *padma-śilā* encircled by *gajatālu* courses. A notable aspect of the temple-sculpture is the occurrence of the reliefs of Brāhmaṇical gods like eight-armed Viṣṇu and Śiva-*liṅga* on the exterior. The sculptured figures here are purely conventional in character.

Another Jaina shrine at Chitorgarh is the Sātbīs-deoḍī (plate 222) assignable stylistically to the fifteenth century. It is dedicated to Ādinātha and is composed of six following divisions : *garbha-gṛha, antarāla, gūḍha-maṇḍapa, nava-caukī,* octagonal *maṇḍapa* and *mukha-maṇḍapa*. There are secondary shrines flanking the *gūḍha-maṇḍapa*. The *śikhara,* which is *sapta-ratha,* is surrounded by three rows of *aṅgas* and *karṇa-śṛṅgas*.

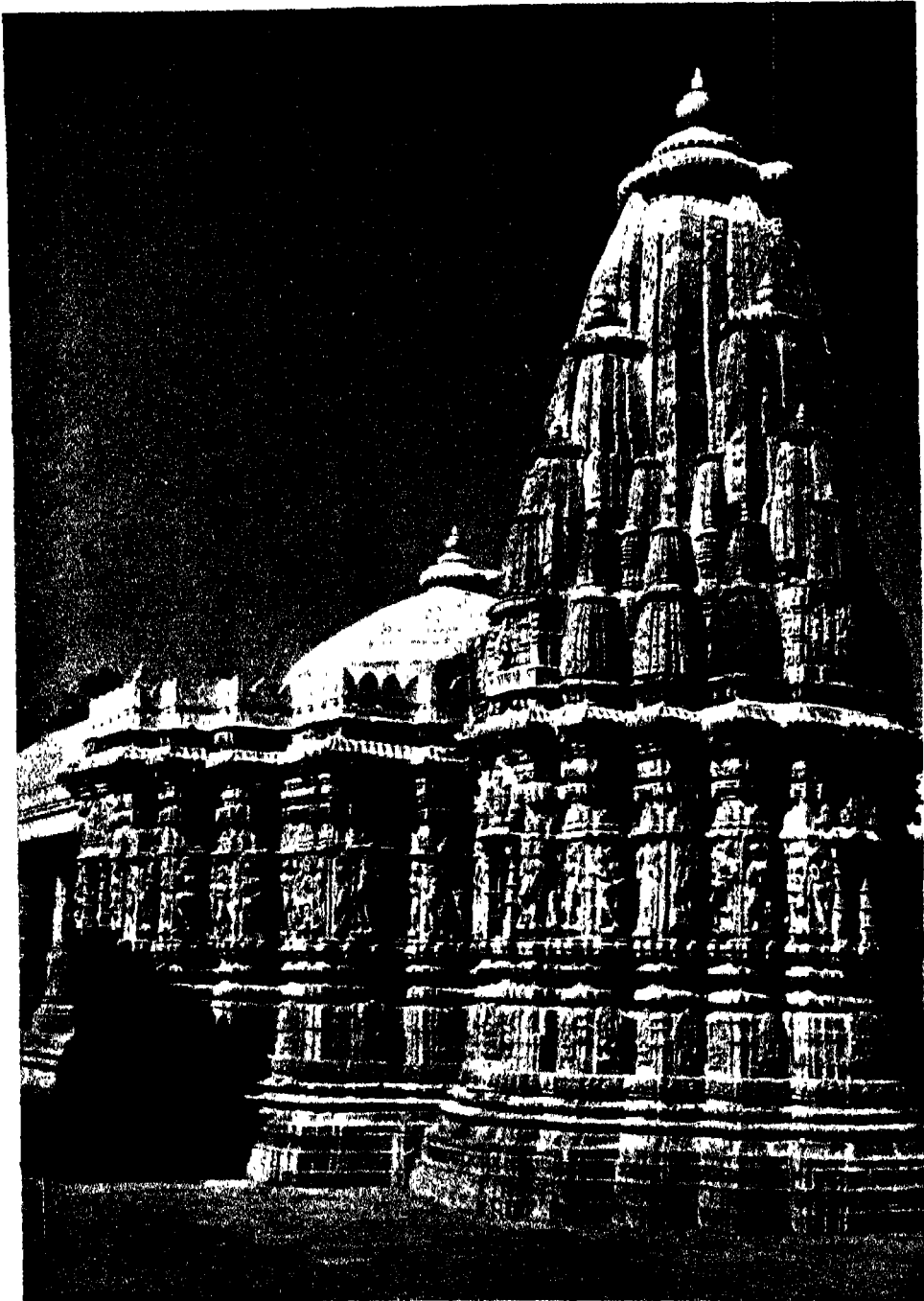
Some of the principal Jaina shrines are found within the fort at Jaisalmer. Marked by a spirit of individuality, these are dedicated to Pārśvanātha, Ādinātha, Śāntinātha, Sambhavanātha and Mahāvīra. Dhaky's observation on these monuments is significant:[2] 'In its sandy isolation for about a century one temple after another rose in succession as a son follows the father. Unperturbed, there flew that steady, forthright current of evolution; the progress or otherwise

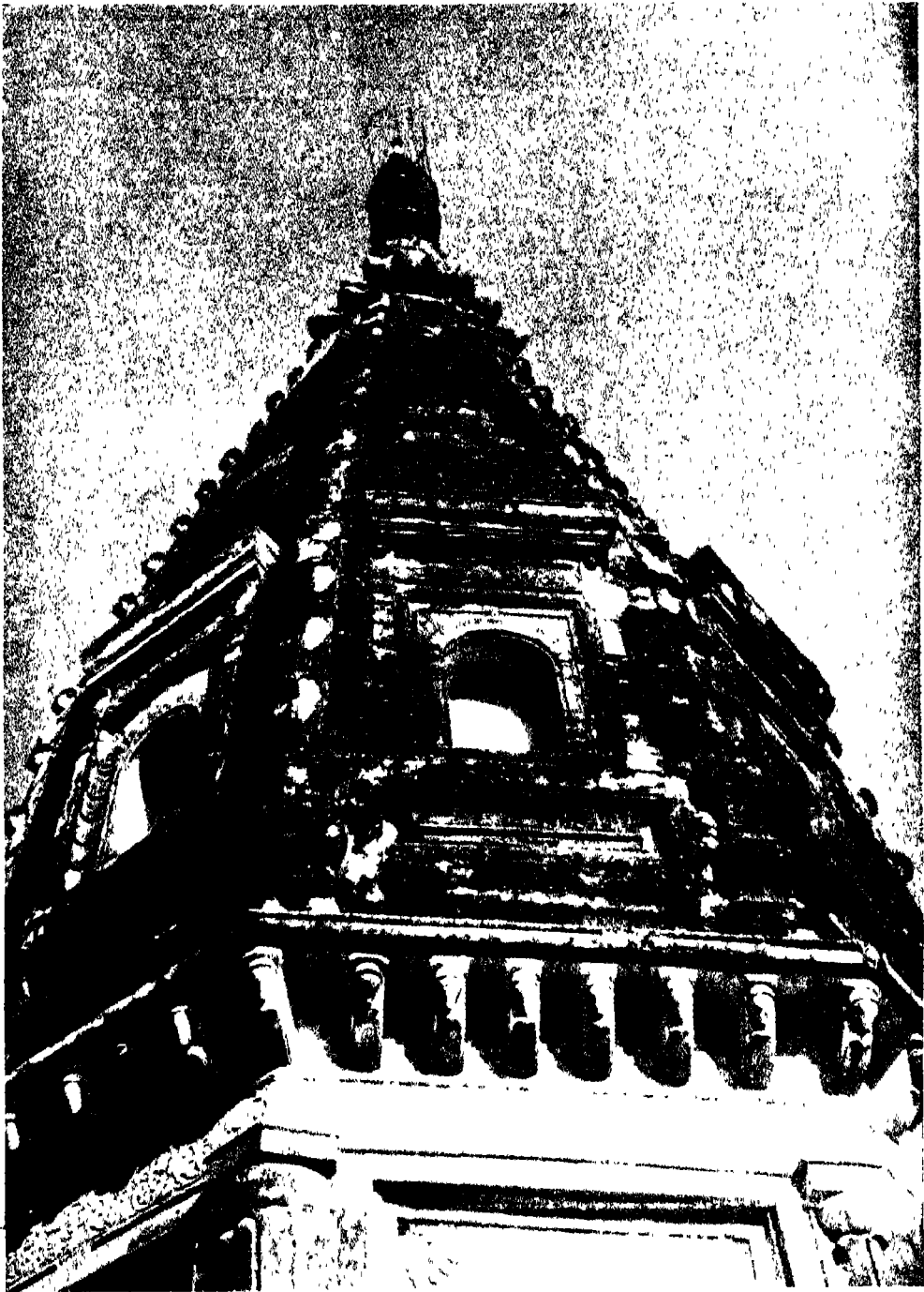
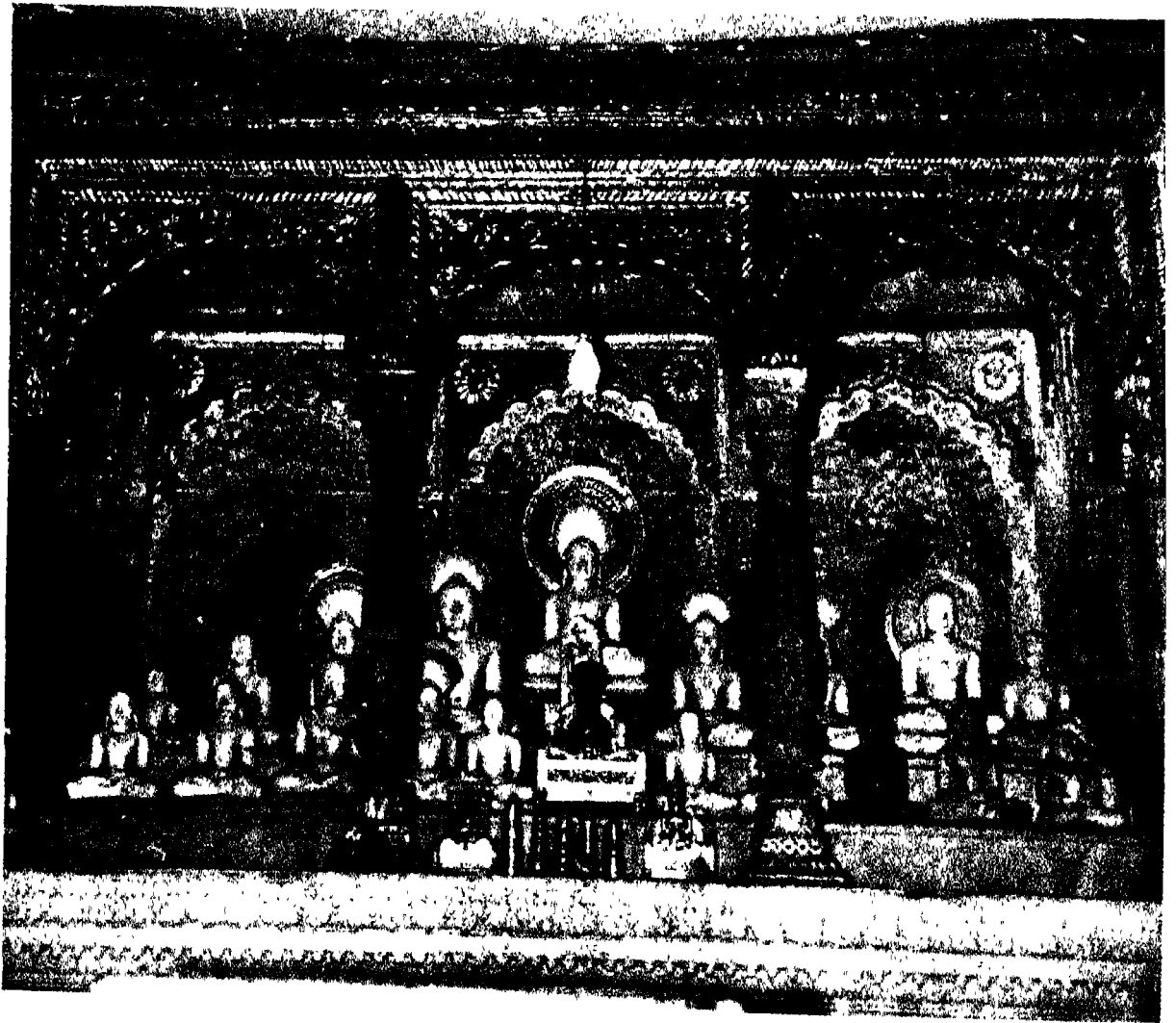
[1] Percy Brown, *Indian Architecture (Buddhist and Hindu)*, fourth eddition, Bombay, 1957, p. 123.

[2] M.A. Dhaky, *op. cit.*, p. 7.

Chitor : *kīrtti-stambha* and temple

Chitor : Śṛṅgāra-caurī

A. Chitor : Śṛṅgāra-caurī, a Yakṣī

B. Ayodhyā : Katra Jaina Mandir, *toṅk* of Sumatinātha

Chitor : Sātbīs-Deoḍi

PLATE 222

Jaisalmer fort : Sumatinātha temple

Jaipur : Paṭodī's temple, wall-painting

Trilokpur : Pārśvanātha temple, *śikhara*

Vārāṇasī : Digambara Jaina temple, interior

can be perceived here in a sequential order.' The oldest of them, the Lakṣmaṇa-vihāra (1417), which is dedicated to Pārśvanātha, possesses a fine *toraṇa*, an ornate *mukha-catuṣkī* (porch), *raṅga-maṇḍapa*, *trika*, *gūḍha-maṇḍapa*, *mūla-prāsāda* and fifty-two *deva-kulikās* (chaplets) surrounding the latter complex and, as usual with the Jaina temples, integrated with it. The pillars and ceilings of the hall preserve some residual decorative features that remind of the older Mahā-Māru style of architecture. The temple of Sambhavanātha (1431) displays a ceiling in its *raṅga-maṇḍapa*, a grand spectacle, which recapitulates several features known better three centuries earlier. The temple of Jina Candraprabha (1453) seems an abridged version of the great Caturmukha temple at Rankpur. Its ceilings betray an atavism as do the earlier two shrines. The temple of Śāntinātha (1480), too, possesses a few interesting ceilings together with it *saṁvaraṇā* (bell-roof) notable for its complexity (plate 223). The temple of Ādinātha founded in the same year is, on the whole, not as important as the preceding four examples. This is true of the other two Jaina temples of this age at Jaisalmer.

A reference of the shrine of Pārśvanātha at Jaisalmer is preserved in a *praśasti* of the *Daśa-śrāvaka-caritra* (1218), and according to it this temple was build by one Jagaddhara,[1] but the extant edifice of the same name is definitely of a later date as stated above. These temples are characterized by a bold style. Some of them, especially the one dedicated to Pārśvanātha, bears thick ornamentation in the form of floral, animal and human depictions and decorative motifs, disposed formally. The ceilings, struts, brackets and figures on the *toraṇa* are attractive despite their conventionalized form. The presence of domes and merlons and the relative simplicity of the superstructure indicate the influence of the Sultanate architecture of Delhi, particularly in the Śāntinātha shrine.

The Jaina temples of Bikaner are also important from the standpoint of the medieval art-history of north India. The oldest Jaina shrine of Bikaner is the one sacred to Pārśvanātha, whereof the construction commenced around the beginning of the sixteenth century by a merchant named Bhāṇḍa. It is also, therefore, called as Bhāṇḍasar temple. It was probably completed only by the middle of the sixteenth century or still later. Structurally, it is one of the most ambitious examples and incorporates in it definite elements of the Indo-Islamic architecture. It is not unlikely that some of these traits were later additions. Consisting of usual temple-divisions, the building

[1] Kailash Chand Jain, *Jainism in Rajasthan*, Sholapur, 1963, p. 126.

clearly shows employment of two different styles, viz., the traditional one and the Mughal in the *śikhara* and *maṇḍapa* respectively. The exterior of the tall *Śikhara* is charmingly decked with *uraḥ-śṛṅgas* including the superimposed miniature *śikharas* at the quoins, besides double-storeyed projecting *gaukha* (balconies) amid each side. Describing the temple Goetz writers:[1] 'Above the cella with its circumambulatory are two storeys each opening into four balconies and interconnected by narrow stairs; the centre of these upper rooms is consecrated to a Samavasarana, that Jain symbol of the "world city" presided over by four of the world teachers. The architecture in yellow Jaisalmer stone is crude like that of other contemporary Jain temples in Marwar and Jaisalmer. But the mandapa and the galleries and porches surrounding it make a better impression as they belong to a partial reconstruction in the early 17th century.'

The other noteworthy temple is named as Cintāmaṇi Rao Bikājī, who initially started it as a modest shrine with a *garbha-gṛha* and attached *manḍapa,* and it was completed after his death in 1505. Later on, in the same century it was enlarged and another *maṇḍapa* and two side-porches and a *mukha-maṇḍapa* were added. Its *mūla-prāsāda,* which follows the medieval Gurjara style, has a low elevation which does not conform to its later enlargement. The traditional motifs used here appear to have been misunderstood. The structural treatment of the *maṇḍapas* and porches with domed elevation together with their pillars and capital-designs betray the impact of the Sultanate style of Ahmedabad and Champaner. In 1583 Jaina images looted from Sirohi State by Rāo Rāisingh were deposited in a vault in the Cintāmaṇi temple and a shrine of Ādinātha imitating the structural form of the Cintāmaṇi was raised near it. It enshrines a large-sized image in marble of Ādinātha. This edifice has some richer decorative elements. Its celings painted at a later date show even deities like the *parīs* (winged damsels) of alien origin.

The finest and mature specimen of the Bikaner Jaina building-art is the temple of Neminātha dated to 1536. On plan almost similar to other two temples with a *mūla-prāsāda, gūḍha-maṇḍapa* and *ardha-maṇḍapa* accessible from these sides, it has an organic unity and rich but balanced distribution of decorative wealth. The iconographic representatives, designs and motifs follow the traditional norms without excluding decorative arabesque patterns of the Indo-Islamic association.

An interesting Jaina temple is at Nagda in the vicinity of Eklingi known as Padmāvatī-Mandir which is partly built into the rock of the hill. It

[1] Hermann Goetz, *The Art and Architecture of Bikaner State*, Oxford, 1950, p. 59.

seems to be a shrine of Pārśvanātha according to inscriptions of the Vikrama years 1356 and 1391 in its main *garbha-gṛha*. It contains a simple *mūla-prāsāda* with towering central *śikhara* decked with *aṅga-śikharas* and a domed *maṇḍapa,* probably a restored one, with projecting porches. The interior has three sanctuaries; of them one has a *sarvatobhadrikā* image, while other two are empty. The decorative elements here are few, although figures of some divinities can be noticed on certain parts.

There are two more Jaina edifices at Nagda. One of them, known as the Adbhudjī temple, which is reduced now only to its *garbha-gṛha* and attached *antarāla* with tall faceted pillars contains a colossal image of Śāntinātha set up in the Vikrama year 1495 during the reign of Kumbha by a merchant named Sāraṅga. A few more images are lying here, of which two could be recognized as Tīrthaṅkaras Kunthanātha and Abhinandana.[1] Some traces of structural embellishment also appear on the exterior. The other Jaina shrine at Nagda is that of Pārśvanātha datable to the fifteenth century. Bearing a notable scheme of construction, it consists of a cella, a closed hall and three other halls, of which the last one is separated from the other three by means of a flight of steps and also has an attached porch. This temple bears the usual type of superstructure with well-carved concave ceilings having floral and figure-decoration.

Medieval Jaina buildings also survive at Phalodi, Kota, Kishangarh, Marotha, Sikara and other places in Rajasthan. Structurally, none of them is very outstanding, One of the temples at Chandakedi in the Kota area, of about the seventeenth century, is of an underground type,[2] which was probably raised to offer protection to Jaina images from fanatic followers of other faiths.

Amongst the later examples, two shrines at Jaipur, those of Siṅghī Jhuntārām and of Patoḍī, deserve notice. Singhī's shrine comprises a courtyard with cells and domed hall at the back, *dālāns* on the sides and domed entrance on the front. The triple shrines forming the cella are crowned with stylized *śikharas*.

Paṭoḍī's temple seems to be still later in date but is artistically interesting especially for its wall-paintings illustrating scenes from Jaina mythology (plate 224). Both structurally and artistically it shows Mughal influence.

[1] Henry Cousens, *Progress Report of the Archaeological Survey of Western India for the year ending 1905*, p. 62.

[2] Jain, *op. cit.*, p. 128.

Its triple shrines demonstrate only a conventionalized form of medieval *śikharas*.

As already stated, the only representative of Jaina structural art in the Himalayan belt is a temple-complex at Dwarahat known as the Maṇyā. It consists of a collection of small *deva-kulikās* on the three sides of a platform, which perhaps supported the main temple originally. Some of the temple-lintels and base of the platform bear crude figures of the Jinas; otherwise the shrines are absolutely plain and highly stylized. Probably these were raised during the rule of later Katyūrī rājās of this area around the fourteenth century. It is, however, significant to note from epigraphical and iconographic vestiges[1] that there was at least one Jaina establishment at Dwarahat in the tenth century.

Jaina temples of the Madhyadeśa (Gaṅga-Yamunā valley) mostly belong either to the seventeenth or later centuries, although most of them contain images of earlier periods. Several shrines were repaired or enlarged to a considerable extent. Structurally, these edifices have limited reflections of the earlier art-traditions. Of the extant temples only a few invite our attention, such as those of Ayodhyā, Vārāṇasī, Trilokpur, Śauripura and Firozabad.

Ayodhyā, being the birth-place of Ādinātha, is regarded as one of the holiest centres of Jaina pilgrimage. Shrines of an early period must have stood here, but of the existing ones only one deserves a mention. This shrine is in the quarter called Katra. It houses several Jaina sculpture, of which the oldest is dated in the Vikrama year 1224. Other icons bear dated inscriptions of the Vikrama year 1548 and 1626. The temple does not seem to date earlier than the eighteenth century, for a *toṅk* (plate 221B) enshrining the foot-prints of Sumatinātha in its courtyard bears a dated record of the Vikrama year 1781. A four-sided conical *śikhara* with a fluted exterior surmounts the cella, but the arrangement is not impressive. The *ṭoṅk* is a small domed octagonal structure. There are other *ṭoṅks* too of the Jinas, but they have hardly any artistic merit.

At Trilokpur, District Barabanki, a temple of Pārśvanātha has an octagonal *prāsāda* with a conical faceted *śikhara* decked with low alcoves

[1] The present author noticed some years back a few fragmentary Jaina sculptures including a female deity of about the tenth century lying in a field at Dwarahat. An inscription of 983, referring to some *arjikā*, has also been found at this place. Cf. *Annual Report of Indian Epigraphy 1958-59*, no. 383.

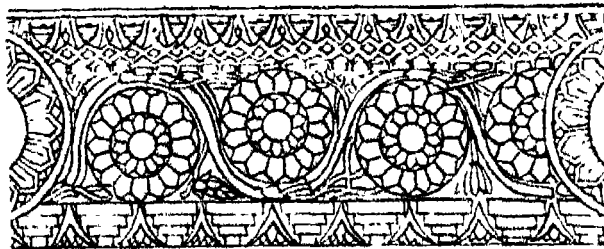
and a bracketed base (plate 225). Stylistically, it shows the impact of the Lucknow style of architecture, and hence it can be ascribed to a period posterior to the last quarter of the eighteenth century. The image of Pārśvanātha, however, is somewhat older.

Vārāṇasī is well-known to the Jainas as the birth-place of Pārśvanātha. The temple at Bhelupura, believed to mark the actual birth-spot of the Tīrthaṅkara, is stated to date during the period of Akbar, as a text dated in the Vikrama year 1619 refers to it.[1] But structurally the present temple, which is built in the degenerated late Mughal style is of a much later period. There is a good collection of late medieval Jaina sculptures in this temple (plate 226).

The Jaina shrines of Agra, Śauripura and Firozabad also bear collections of medieval images including those of precious stones, but structurally they are just ordinary in character and in most cases have retained only a few original features owing to heavy repairs and additions. The same is the case with the famous Lāl-Mandir in Delhi which is dated to 1656. The construction of another Jaina temple of Delhi was commenced in 1800 by Rājā Harsukh Rāi at Dharmapura and was completed in the later part of the nineteenth century.

Jaina images belonging from the thirteenth to the eighteenth centuries are found in the later shrines of Delhi, Uttar Pradesh and Rajasthan. These are mostly crude and lifeless.

M. C. JOSHI

[1] Balabhadra Jain (ed.), *Bhārat ke Digambara Jaina Tīrtha*, I, Bombay, 1974, p. 129.

CHAPTER 26

EAST INDIA

IN CHAPTER 21 WE HAVE NOTICED WHAT WAS PERHAPS THE LAST FLICKER OF east-Indian art in Jaina application. And it did not take long for the flicker to vanish. The confrontation with alien Islam led to the emergence of a new form of Hinduism with an all-pervasive attitude towards other sects. The Jaina community, already a residual minority in eastern India, could not escape being engulfed by the new wave and the lingering followers of Jainism came to be absorbed into the Hindu fold. There are interesting evidences, again, of Jaina fanes being converted to new usages. Many of the Jaina divinities lent themselves easily for conversion under Hindu garb: Pārśvanātha as Balarāma or Manasā (in spite of the sex-mark that was carefully hidden); Ṛṣabhanātha as Śiva; Ambikā as a manifestation of Durgā; and so on. For all purposes Jainism as a creed of the easterners may be said to have disappeared.

But this situation does not mean that in eastern India Jainism did not exist in the period. It did exist, but more as an intruding element than as an autochthonous one. During the Mughal rule mercantile and banking communities from western India are known to have migrated to different parts of eastern India and settled in or near the seats of Mughal government in this territory. The members of these communities professed largely the Jaina faith. Extremely devout, they undertook pious works at the places where they had settled, and through their initiative artistic activities under Jaina patronage may be said to have revived in eastern India.

Dacca (Bangladesh), Jahāngīrnagar of old, was the first seat of Mughal government in Bengal. Nahar has noticed[1] two inscriptions from this area that record the erection and consecration of Jaina shrines apparently by members of the west-Indian community settled in this part. No vestiges remain, however, of these consecrations.

Flourishing Jaina families from western India are known to have settled in and around Murshidabad (West Bengal), the later capital that played a

[1]Puran Chand Nahar, *Jaina-Lekha-Saṁgraha*, part I, Calcutta, 1917.

dominant role in the stirring political events of the eighteenth century. Patna (Bihar) as well was coming into prominence; several other places in eastern India also grew into importance in connexion with the trade handled by the different European Companies, especially the English East India Company. With their traditional commercial outlook Jaina communities from western India flocked to these places.

In this situation there naturally ensued brisk artistic activities under the patronage of Jaina migrants from western India. It is difficult to say, however, how far such activities belong to eastern India in the sense of an indigenous movement. The Jaina communities of western India were, and still are, mostly of Śvetāmbara persuasion. The Śvetāmbaras generally prefer to have images carved in white marble for installation in their temples; the exception is those of the nineteenth, twentieth, twenty-second and twenty-third Tīrthaṅkaras. As marble is not available in eastern India, the Jaina patrons had, and have, to import finished images in marble chiefly from Rajasthan, which was, and is, the most reputed centre of marble-carving, for consecration in the land of their adoption. Jaina sculpture in eastern India of this period may, hence, be said to be chiefly of Rajasthani origin. Nor is any purposeful architectural form seen to have been developed under Jaina patronage during this period. Many shrines were doubtless raised; one may cite, for instance, the Jaina temples at Jiaganj and Ajimganj, near Murshidabad, as exemplifying the style developed under Jaina patronage during this period. The emphasis was chiefly on lavish ornamentation by carving and fretwork in marble, again of Rajasthani extraction, and not infrequently by imported tilework in colour or by glass and ceramic mosaic. Even the much-publicized Badridas temple in Calcutta (incidentally it may be noted that it falls outside our chronological scope) fails to impress except as a work of decorative architecture. The participation of eastern India in Jaina art during the period seems to be negligible.[2]

S.K. SARASWATI

[[2] During the late medieval period the hills at Rajgir and Parasnath in Bihar, the latter identified with Sametaśikhara, which is believed to be the spot where most of the Tīrthaṅkaras are said to have attained *nirvāṇa*, continued to be popular Jaina centres. At both these places inscriptions on Tīrthaṅkara and other sculptures and on *pādukās* attest to the continued activities of the pious Jainas (Ambalal Premchand Shah, *Jaina-Tīrtha-saṁgraha*, I (in Gujarati), Ahmedabad, 1953, pp. 453-63 and pp. 444-47. But monuments of the period are virtually non-existent. Professor Saraswati, in correspondence, says that according to the information received by him from Shri Bijoy Singh Nahar, a Trustee of the Rajgir temples, none of the present temples at Rajgir is

likely to antedate 1800. An 1827-description of Parasnath, quoted in E. Lister, *Bihar and Orissa District Gazetteers, Hazaribagh*, Patna, 1917, says in 1765 Shougal Chand Jagat Seṭh of Murshidabad erected here a Pārśvanātha temple roofed with five fluted domes, the central one the largest. It therefore conformed to the style described in this chapter. Even this temple, according to T. Bloch, *Annual Report of the Archaeological Survey of India, Bengal Circle*, 1902-03, Calcutta, 1903, p. 13, was destroyed by lightining some time ago and the present one evidently was put up only recently.—Editor.]

CHAPTER 27

CENTRAL INDIA

DURING THE PERIOD ALIEN RULE IN NORTH AND CENTRAL INDIA GAVE A severe blow to the development of art and architecture. But in spite of the repressive attitude of many rulers, Indian religious movements continued to grow. The Vaiṣṇava, Śākta and Jaina saints saved the masses from their mental agony. They infused in them a new spiritual vigour, which could save them from a pessimistic outlook on life. In the days of the political subservience of Indian kings and the general public, these saints spread the message of tolerance and goodwill. Along with a few Sūfī saints, they earned the credit of creating a soothing atmosphere for the people of different creeds to live together.

The iconographic forms of quite a large number of deities and semidivine figures had already been thoroughly worked out by then both in the Digambara and in the Śvetāmbara sects. Apart from the statues of the twenty-four Tīrthaṅkaras, those of the sixteen Vidyā-devīs, twenty-four Śāsana-devas (both Yakṣas and Yakṣīs), the Kṣetra-pālas, eight Mātṛkās, ten Dik-pālas and nine Grahas were made in the prescribed forms. Some of the medieval Jaina texts also mention sixty-four Yoginīs, eighty-four Siddhas and fifty-two Vīras, who had assumed the forms of popular divinities. The theological complex of the religion had gained ground in several parts of the country. The profuse development of temples and images gave an impetus to this complex during the late medieval period.

The business-community of the period was largely Jaina. A peaceful atmosphere for an undisturbed progress of trade and commerce was essential. Hence the Jainas strove hard to help the rulers of thier respective regions in maintaining a congenial atmosphere and, as far as possible, strived to avoid warring tendencies.

Even in the earlier period, several Jaina sacred places, the *siddha-kṣetras* and *atiśaya-kṣetras*, had assumed considerable importance. In central India several of them were located on hillocks or on the banks of rivers and lakes, some with pleasant natural surroundings. During this period places like

Sonāgiri, Droṇagiri, Nainagiri, Pāvāgiri, etc., became famous. At these and other sites in Malwa, Gwalior and Bundelkhand temples were erected and statues of various types made.

The temple-architecture of the period mainly represented the Nāgara or *śikhara* style of north India. Besides numerous temples, pillared halls (*stambha-maṇḍapas*) were also constructed. They had decorative pillars for the support of ornamental ceilings.

The sculptural art of the period is marked by a profusion and a peculiar liking for the colossus. Carving of huge stone images of Tīrthaṅkaras became a fashion. The rise of the Gommaṭa cult was largely responsible for this, the notable example at Sravanabelgola perhaps providing the inspiration. At Gwalior, Ahar, Banpur, Barhata, Deogarh, Bahuriband and several other places in central India huge image were carved.

Besides the Tīrthaṅkara images, a large number of statues of Śāsana-devas Nāgas, Nava-grahas, Kṣetra-pālas, Gandharvas, Kinnaras, etc., are still preserved. To the number of the early goddesses, Sarasvatī, Ambikā, Padmāvatī and Cakreśvarī, numerous other Devīs were added. Depiction of the Jaina Purāṇic stories and of folk-life in general was also favourite with the contemporary artists. Natural scenes are met with here and there.

The profuse plastic art of the period is primarily marked by a sense of iconographic monotony. It is, however, not invariably devoid of the aesthetic sense, which real artists could not miss. Some of the figures of gods and goddesses, *apsarases*, etc., do indicate a proper sense of anatomy and expression. But the number of such figures is rather limited and, on the whole, the early tradition of aesthetic excellence in plastic art was broken. It was, therefore, not possible to expect the originality, freshness and emotional exuberance of the earlier epochs in the art of the late medieval period. The Hindu rulers of Gwalior, Narwar, Orchchha, Rewa and Gondwana and the Sultāns of Mandu patronized fine arts. The numerous monuments preserved in central India eloquently speak of the encouragement given to fine arts during this period.

In the Bundelkhand area black granite was used along with the sandstone for construction. In other parts of central India sandstone of different varieties was utilized for building temples and carving images.

In the Gwalior area artistic activities continued in the period. The Gwalior fort has preserved some colossal Tīrthaṅkara images hewn out of the rock.

The Tomaras of Gwalior and their successors gave a fillip to architecture, sculpture, painting and music. The name of Mānasiṁha Tomara is well-known in this respect.

At Narwar (ancient Nalapura), 40 km. north-east of Shivpuri, several Jaina temples and statues were made. The white stone used for temples and images here was highly polished and thus gave the appearance of marble. Kings Yajvapāla, Gopāladeva and Āsalladeva of Narwar largely contributed to the development of art.

Tumain and Chanderi in Guna District were important art-centres. Quite a large number of stone sculptures of the period have been obtained at Chanderi and the area around. They represent the Tīrthaṅkaras, goddesses and other images, several of them inscribed. By about 1400 the Chanderi *paṭṭa* had been established. Its pontiff Bhaṭṭāraka Devendra-kīrtti and his successors played an important role in the diffusion of Jainism in that area. Sironj in Vidisha District was under the orbit of the Bhaṭṭārakas of Chanderi.

In the Malwa region, Jainism flourished throughout the medieval period. At Ujjain and the area around, Jaina temples and images continued to be made after the rule of the Paramāras.

Bhanpura in Mandsaur District witnessed the growth of Jaina art. Numerous art-relics of the period have been discovered there.

At Maksi, near Ujjain, during the fifteenth century both the Digambara and Śvetāmbara sects had their establishments. The well-known temple of Pārśvanātha was built here by Saṅgrāmasiṁha Soni in 1461.

At Dhar (ancient Dhārā) inscribed images of the fourteenth and fifteenth centuries are preserved in a temple at Baniawadi. Dhar was a great centre of study and research in ancient lore.

Mandu (Māṇḍavapura) near Dhar is known for its grand monuments built during this period. Several Jaina scholars occupied important positions in the kingly courts. Among these mention may be made of Pethaḍ Shāh, Jhāñjhaṇa and Maṇḍana, who patronized Jaina religion and art. They are responsible for building several Jaina temples and statues.

Badwani is known as Siddhanagara with several Jaina temples. An image of Ādinātha carved in the rock is 26 m. high. On the hillock called Cūlagiri there are twenty-two Jaina temples.

At Alirajpur in Jhabua District huge Jaina statues and temples were carved.

At Vidisha, the ancient art-centre, temples and statuary continued to be made during the period. Images of Nāgas and Nāgīs and Yakṣas and Yakṣīs of the period have been discovered at Vidisha. At Badoh and Pathari in the same District several Jaina temples, with some fine stone images, were made.

At Samasgarh near Bhadbhada, District Bhopal, some colossal Tīrthaṅkara images and decorated architectural pieces of the thirteenth century have been found.

The Vindhya region (Bundelkhand and Baghelkhand) witnessed great activity of Jaina plastic art during the medieval period. Mention may be made of Deogarh, Thubon, Sonāgiri, Droṇagiri, Kundalpur, Papaura, Ahar, Rehli, Bina-Barha, Banpur, Barhata, Pajnari and several other sites, where extensive art-activity took place. At Thubon, Kundalpur, Bina-Barha and Ahar, building-work continued for a considerable length of time after the twelfth century.

Bina-Barha, District Sagar, 75 km. south-east of Sagar, is located on the bank of the river Sukhchain. It has two temples and a *gandha-kuṭī*. The first temple is that of Candraprabha. The image of the deity was installed in the temple in 1775 by Bhaṭṭāraka Mahendra-kīrtti. In the temple is an image of Mahāvīra, about 4 m. high. The second temple is of Śāntinātha built in 1746. The image of Śāntinātha enshrined here is in *khaḍgāsana* and is over 5 m. high. The *gandha-kuṭī* is located at a considerable height.

Ahar is situated 20 km. east of Tikamgarh. This sacred place was tastefully beautified by the Candella rulers, who constructed here several buildings and ponds. The extant temples here were built in the eleventh and the succeeding centuries. Apart from the temples of Śāntinātha and other Jinas and Bāhubali, there are several *māna-stambhas*. Inscriptions on the pedestals of images give an account of several branches of the Jainas, who contributed to the development of this centre. A museum has been set up at Ahar.

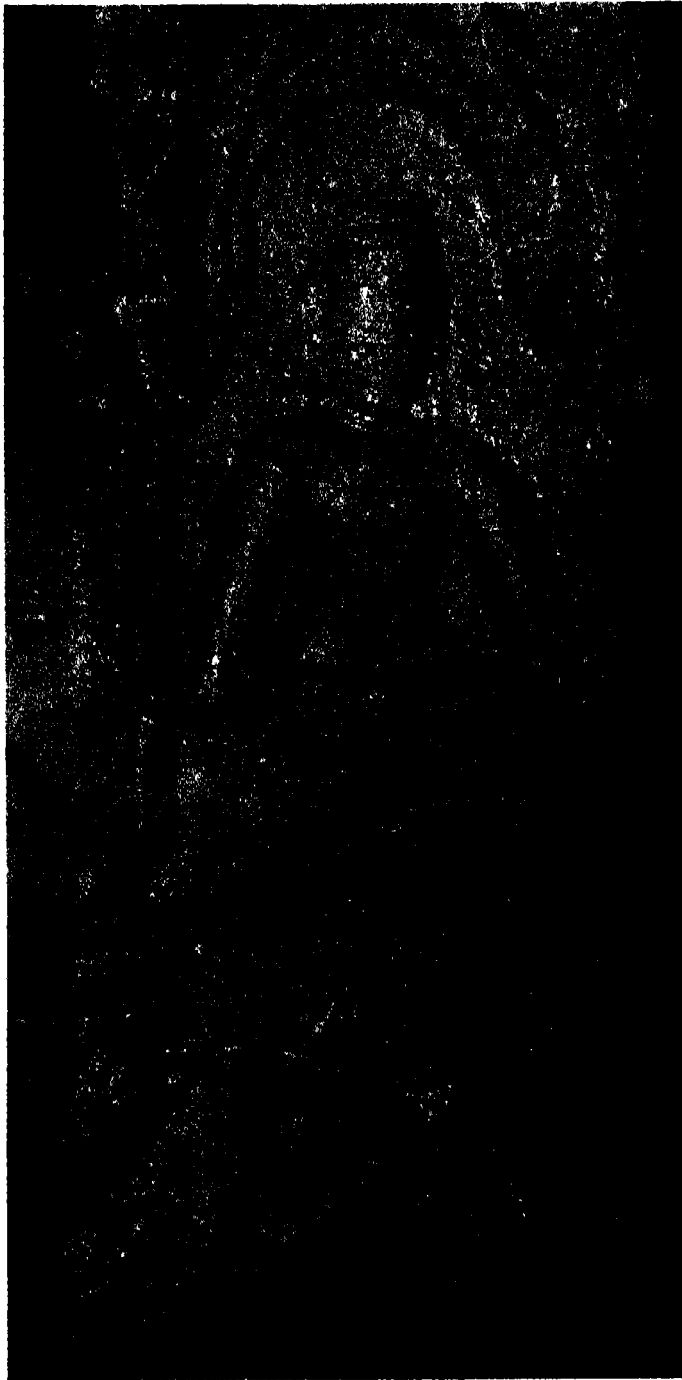
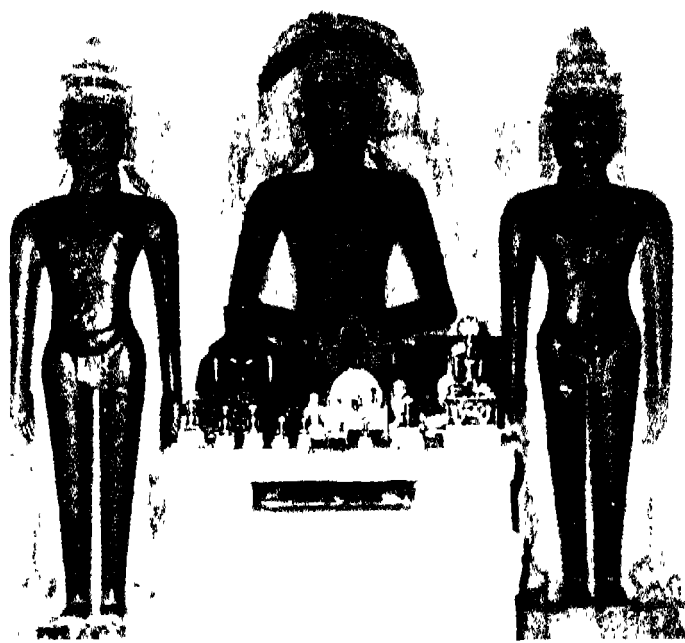
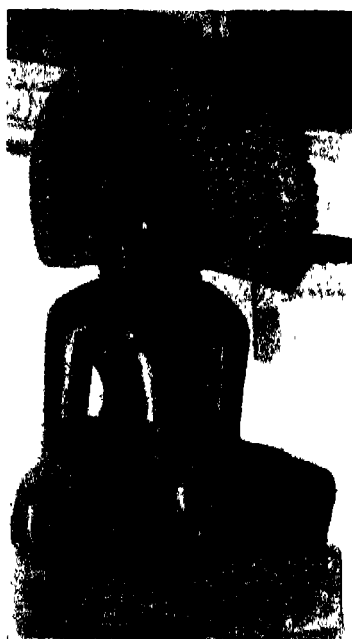
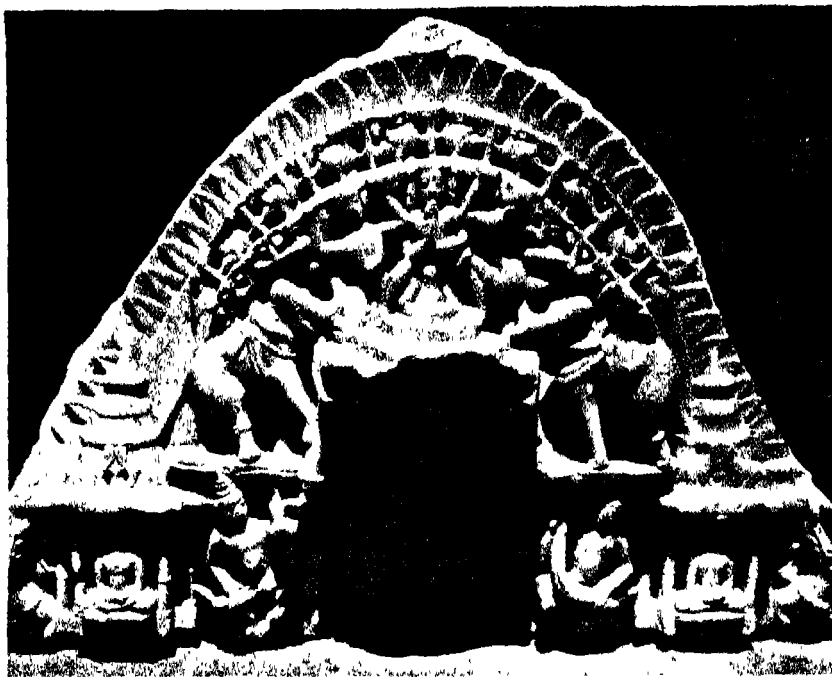
At Banpur, near Tikamgarh, is an interesting shrine representing a *sarvatobhadra-sahasra-kūṭa*, with a door on each of the four directions. The shrine, of the Nāgara style, is built on the square basement, about 1 m. high. Its entire composition, the decorated pillars, ceilings, *garbha-gṛha* and tapering *śikhara* are remarkable indeed. The decorative arrangements of

Digambara Jaina Saṅgrahālaya, Ujjain : *sarvatobhadra*

Pajnari : Tirthaṅkaras in a temple

Patna : a Tirthaṅkara

PLATE 228

Gwalior fort : a rock-cut Tīrthaṅkara

Gwalior fort : rock-cut Tīrthaṅkaras

Digambara Jaina Saṅgrahālaya, Ujjain : *parikara* of a Tīrthaṅkara statue

Narwar : *parikara* of a Tīrthaṅkara statue (Gwalior Museum)

Digambara Jaina Saṅgrahālaya : *bāla-yatis*

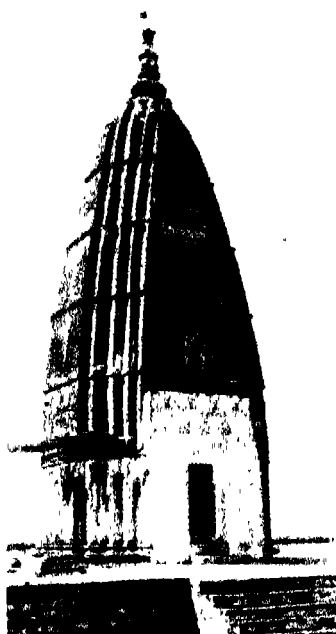
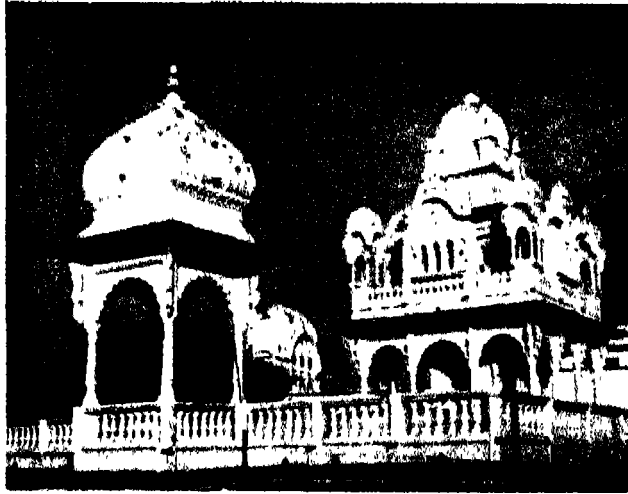
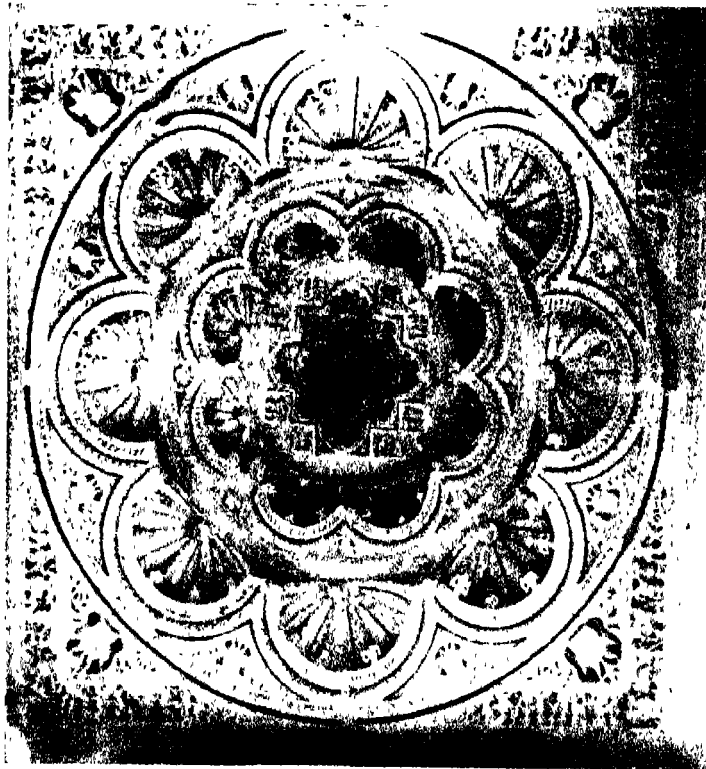
Marimata cave : a Vidyādhara

A. Shivpuri : Ambikā

B. Digambara Jaina Saṅgrahālaya, Ujjain : a Śāsana-devi

Badoh · group of temples

Pajnari : a temple

PLATE 233

Malhargarh : upper part of a temple

Kolha : ornamental ceiling of a temple

the river-goddesses, the Nava-grahas and foliage-work are also exquisitely done. The images of Ādinātha and Sarasvatī and other deities have been tastefully carved. Near Tikamgarh the other two sacred Jaina centres are Papaura and Navgarha.

Droṇagiri, in Chhatarpur District, is another important *siddha-kṣetra.* It has thirty Jaina shrines on hillocks commanding the scenic beauty of the area. The temples were constructed here between 1483 and 1539.

Sonāgiri, Nainagiri, Garha, Golakot, Pajnari and Ajaigarh are other sites worth mention where Jaina art and architecture grew up during the period. At Ajaigarh, District Panna, in the reign of the Candella king Vīravarman, a remarkable image of Śāntinātha was enshrined in 1279. The work of construction continued here till later times.

At Naunia, near village Barhata in Narsinghpur District, are seen colossal statues of Ādinātha, Candraprabha and Mahāvīra. The site was a Jaina centre from the eleventh to fourteenth centuries.

Apart from the stone images, metal images of a few Tīrthaṅkaras, particularly Ādinātha, Pārśvanātha and Mahāvīra, were cast during the period. Images in metal were also made of goddesses Sarasvatī, Ambikā, Cakreśvarī, etc. They were made of gold, silver, *aṣṭa-dhātu* or bronze. These are preserved in various temples, and the museums at Gwalior, Indore, Raipur, Dhubela and Nagpur.

The contribution of Jaina saints and Ācāryas to the development of Jaina religion and fine arts has already been referred to. They gave an impetus to the advancement of learning through the media of literature, oral preaching and visual arts.

Among the saints of the period Ācārya Tāraṇa-Tarana-jī occupies a towering place. Born in 1448, he dedicated himself to a life of penance at a place called Semarkhedi near Sironj, District Vidisha. Malhargarh, District Guna, near the bank of the river Betwa, was selected by him for his last sojourn. During his life of sixty-seven years, the saint spread his message of knowledge based on broad humanism, which transcends the mundane differences of worldly life. Although he believed in the efficacy of scriptures, shrines and sacred places, he advocated the freedom of thought based on the ethical plane. His fourteen works are like jewels to enrich and guide the worldly and spiritual life of his followers. The shrines built at Semarkhedi and Malhargarh represent the architecture of the last phase of our period.

The few typical illustrations given here exemplify the artistic development of the period.

Plate 227 represents a *sarvatobhadra* with Jina images in *dhyānāsana* from the Ujjain area. The lion-figures on the pedestal are crudely carved. The Jaina statues from Pajnari and Patna, near Rehli, both District Sagar, illustrate the decay of the sculptural art during the period (plate 228A, B).

The colossal Jinas in the Gwalior fort (plate 229A, B) belong to a distinct type. The poor anatomy can clearly be seen particularly in the unproportioned legs and hands. The depiction of elephants and attendants relieves the monotony to some extent.

Plate 230A, B represents the upper *parikaras* of Tīrthaṅkara images showing artistic degeneration. They are respectively in the Digambara Jaina Saṅgrahālaya, Ujjain, and the Gwalior Museum.

On plate 231 A five *bāla-yatis* are seen standing erect, with their hands on thighs. Any aesthetic sense is conspicuous by its absence here.

Some of the Deva figures carved during the period do, however, indicate a sense of proportion and elegance. Compare, for example, plate 231B, where a Vidyādhara holds a heavy garland. The headless Ambikā from Shivpuri (plate 232A) and a Śāsana-devī from Ujjain (plate 232B) show the lingering of the earlier art-tradition.

Late medieval Jaina temples of the period, such as those at Badoh, District Vidisha, and at Pajnari, District Sagar (plate 233A, B), show none of the rich architectural creations of the earlier period and are sometimes characterized by late medieval Rajput features, as the one at Malhargarh (plate 234A). The ornamental ceiling of the temple at Kolha near Bhanpura, District Mandsaur, recalls its counterparts in west-Indian temples (plate 234B).

K. D. BAJPAI

CHAPTER 28

WEST INDIA

WEST INDIA MAY BE MARKED AS ONE OF THE REGIONS WHERE ARTISTIC AND architectural activities began in very early times. In fact, the earliest remains of a structural temple, so far discovered in India, are those of the circular temple found at Bairat near Jaipur in Rajasthan and datable in the third century B.C. The role of Rajasthan in the development of the *śikhara* type of temple may also be noted from the fragments of an *āmalaka*, the crowning member of a *śikhara* temple, belonging to the fifth century A.D., unearthed at Nagari near Chitor. This part of the country appears to have made positive contributions to the evolution of Nāgara temple-style from its genesis in the archaic *śikhara* temples of the Gupta and post-Gupta periods. For reasons not difficult to surmise, the temples of the transitional phases, covering a period approximately extending from the fifth to the eighth century, have almost totally disappeared. The temples showing developed Nāgara characteristics are, however, not infrequently met with in the region, and most of them may be assigned to some time between the eighth and the middle of the thirteenth century.

The closing years of the thirteenth century and the early years of the fourteenth are notable in the history of west India for the devastating campaigns of the rulers of Delhi. Before the repeated campaigns, especially those led by 'Alau'd-Dīn Khiljī, crumbled the strongholds of the age-old Hindu rulers of Rajasthan and Gujarat, and as a consequence the religious zeal and material greed of the invaders got a free hand in the destruction of numerous shrines in western India. The havoc wrought by the conquering army was not limited to the destruction of religious structures alone; it also stirred the heart and mind of the sufferers. When the people of the region succeeded in overcoming the shock, they emerged with certain new values, leaving behind many of their cherished norms of olden days. In a sense, medieval age made its clear advent into the life of the people then onwards.

It is no mean achievement on the part of the Guhila rulers of Mewar that they freed Chitor, the traditional stronghold of the Rajputs, within a decade of its capture by the Khiljis. Immediately after the liberation of Chitor

in 1311, the ruling community of Mewar took up the task of raising the morale of the people, and perhaps also of their own, by renovating old temples damaged by the invaders, and also by establishing new ones. It is said that this constructional activity was initiated by Rāṇā Lākhā and was followed by his successor Rāṇā Mokala. But a sort of golden age in Rajasthan came into being during the reign of Rāṇā Kumbha (1438-68), who was enthusiastic equally towards military campaigns and artistic exploits. He employed a number of *sūtradhāras*, i.e. master-architects, to adorn Chitor with ambitious edifices, religious as well as secular, and at the head of them was Maṇḍana, the renowned architect of medieval India and the author of a number of treatises on architectural science, including the *Prāsāda-maṇḍana*, the *Rājavallabha-maṇḍana*, etc. In the wake of this structural activity a new era of temple-building started, and again the Jainas of the region showed their zeal for doing sacred deeds by renovating and erecting temples dedicated to the Arhats.

From the evidence of an interesting work on architectural science, viz. the *Vāstu-sāra*, written by a Jaina called Ṭhakkura Pheru in 1315, when, as noted by him, 'Alau'd-Dīn Khaljī was reigning in Delhi,[1] it appears that the Jainas succeeded in preserving intact the tradition of temple-building even in the face of invasions in western India. In the *Vāstu-sāra* the author elaborated the plan and elevation of a Nāgara temple in its western-Indian version. According to the text a temple is called *prāsāda*. The sanctum of the temple is the *mūla-gabhāra* or *garbha-gṛha*, and there should be three *maṇḍapas* axially preceding the sanctum. The first one is the *gūḍa-maṇḍapa* (i.e. *antarāla*) which serves as a vestibule; then comes the middle hall called the *raṅga-maṇḍapa*, *nava-raṅga* or *nṛtya-maṇḍapa*, i.e. the hall for dramatic performances; and finally the *balana-maṇḍapa* or *mukha-maṇḍapa*, i.e. the portico through which entrance is made into the temple. The temple has three divisions along its vertical axis. The lower portion representing the base is known as *adhiṣṭhāna*, the central one *maṇḍovara* and the upper one *śikhara*, which is surmounted by an *āmalaka*. The text divides the base into two parts : the *jagatī-pīṭha* and the *prāsāda-pīṭha*. The former rises from the ground-level as a raised platform, while the latter represents the socle of the temple proper. Besides, the text describes the different courses of the basement, the members of the *śikhara*, the features of the *maṇḍovara*, etc., by using specific terms. The importance of the text lies in the fact that it possibly helped in carrying on the rich tradition of Nāgara

[1] V.S. Agrawala, *Studies in Indian Art*, Varanasi, 1965, pp. 271-75. A good edition of the text with Hindi translation was published by Bhagwan Das Jain in the Jaina-vividha-grantha-mālā series, Jaipur, 1936. For the date of Ṭhakura Pheru, see p. 10 of this edition.

temple-style of the thirteenth century down to the fifteenth, when in western India a rejuvenated temple-building activity was in full swing.

It appears that the political stability that was assured by the might of Rāṇā Kumbha in the middle of the fifteenth century provided an atmosphere for the Jainas to take up temple-building not only in Mewar but also in adjacent regions. During the reign of Kumbha and his immediate successors a number of Jaina temples associated with the Digambara sect were constructed at Chitor and among them was the Ādinātha temple standing near the famous Jaina *kīrtti-stambha,* also dedicated to Ādinātha of an earlier date. Three well-known temples on Mount Girnar—Samarasiṁha's temple (1438), temple of Samprati-Rājā (1453) and Melaka-vasahī (1455)—also belong to the middle of the fifteenth century. All these temples follow the broad lines of the Solaṅkī version of Nāgara temple-style and, as such, corroborate the general description of the temple-type discussed in the *Vāstu-sāra* of Ṭhakkura Pheru.

The fifteenth century appears to be especially significant in western India from the viewpoint of architectural activities conducted by the followers of the Arhats. For this was the period when the medieval architecture of the region, which has aptly been termed as 'middle style' by James Fergusson,[1] was set in order. The best expression of this 'middle style' may be marked in a unique type of temple constructed for enshrining the images of Jaina Tīrthaṅkaras by the architects of the age. This type is based on the previous experiences of the Solaṅkī and Vaghelā school of the Nāgara temple-style and shows the ensemble of such well-known constituents as the *adhiṣṭhāna,* i.e. raised platform, *deva-kulikās,* i.e. surrounding chapels, *śikharas* with their clustering *aṅga-śikharas,* pillared *maṇḍapas, gavākṣas,* i.e. balconied windows, etc. It creates a new form, however, by elaborating a ground plan with a pivotal square at the centre. The temples of this type are usually known among the Jainas as *caumukha* (*catur-mukha*) and approximates in general to the *sarvatobhadra* type described in Indian texts on architecture.

The best example of this *caumukha* type may be seen in the Ādinātha, Ādiśvara or Yugādīśvara temple at Ranakpur or Ranpur, near Sadari in Mewar. Situated in a valley of extreme natural beauty, this complex stands out among a number of Jaina shrines at the place which is considered to be one of the five sacred sites in Mewar. An inscription on a pillar close beside the entrance of its main shrine records that in 1439 Depāka, an architect, constructed the building to the order of Dharaṇāka, a devoted Jaina. From a reference to Rāṇā Kumbha

[1] J. Fergusson, *History of Indian and Eastern Architecture,* I, reprinted Delhi, 1967, p. 60.

in the inscription it appears that this great patron of art and architecture was behind the erection of this grand *caumukha* temple. Indeed, the scheme is an ambitious one; it covers an area of over 3,716 square metres and consists of twenty-nine halls containing as many as four hundred and twenty pillars.

The plan, though apparently complex, is not cumbersome (fig. XXIII). When studied from the centre, i.e. the square sanctum containing a quadruple

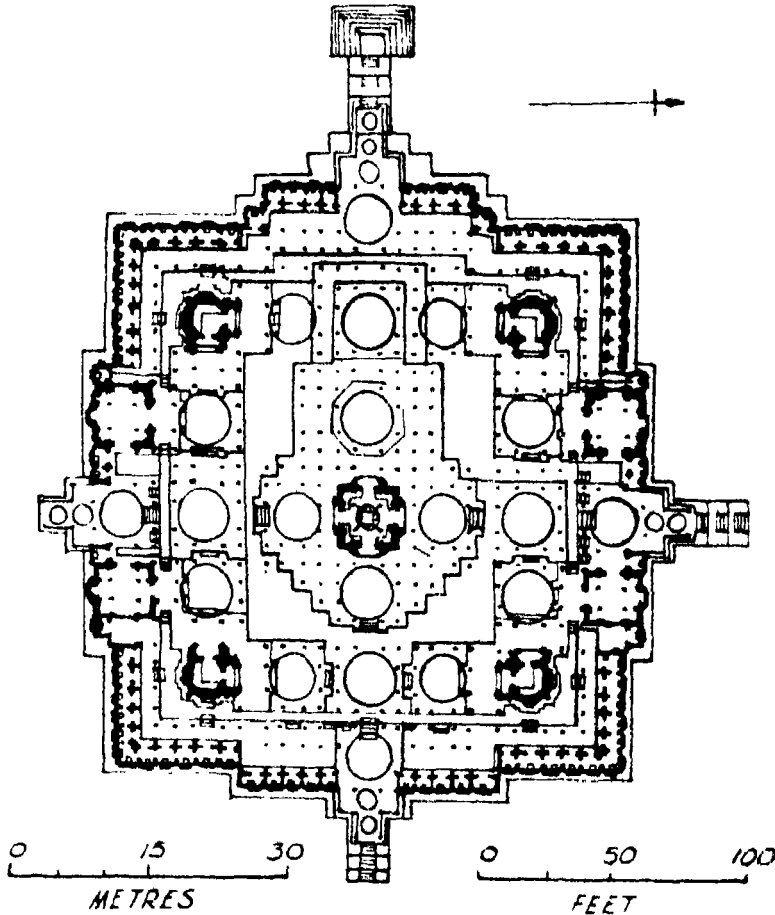



FIG. XXIII. Ranakpur : plan of the Yugādīśvara temple. (After Cousens)

image of the deity, a geometric orderliness is clearly discerned. Being built on a westerly hill-slope, the *jagatī* or *adhiṣṭhāna* had to be made very high along the western façade. On the top and at the centre of this platform, which is terraced inside, the square sanctum (*mūla-gabhāra* or *garbha-gṛha*) is located with its four openings each through one of the four walls. Each of these openings of the sanctum leads to a *raṅga-maṇḍapa* (dancing-hall), which, in its turn, is connected with a two-storeyed *maṇḍapa*, and across this *maṇḍapa* to an impressive portal, also double-storeyed, called *balana-* or *nāli-maṇḍapa* as it covers the

stairway. The wall that surrounds the rectangular (almost square) courtyard covering an area of over 62 m. by over 60 m., exclusive of the projections of each side, appears to be the main feature of the exterior, for it forms the chief elevational aspect from the outside. Along this boundary-wall, facing the inner rectangle, is a long row of eighty-six *deva-kulikās* (plate 235), i.e. chapels for minor deities. From the outside, above the outwork of the elevated wall, one sees an array of small turrets surmounting these chapels. Beyond them are the five *śikharas*, of which the largest and most prominent one tops the central sanctuary (plate 236); four others surmount a corner-shrine each, and twenty cupolas each provide a roof over a pillared hall. Access to the enclosed rectangle is made through any of the double-storeyed portals of great elegance in the middle of three walls. Of these portals the largest one is on the west, indicating unmistakably the main entrance. Each of these entrances leads through a series of columned courts and pillared halls to the central square sanctum which occupies the middle of the complex composition on a raised rectangular court, measuring 29 m. by 30·5 m., with four pillared halls on four sides. The interior of the shrines shows a cruciform chamber containing the four-faced (*caumukha*) marble image.

The main impression conveyed by the temple is not that of its height nor of the extensive plan laid out with a masterly skill, but that of the variety and multiplicity of its parts. Emphasis is not on any single component, but on the aggregate. One may quote the following appreciation from James Fergusson:[1] 'The immense number of parts in the building, and their general smallness, prevents it laying claim to anything like architectural grandeur, but their variety, their beauty of detail—no two pillars in the whole building being exactly alike—the grace with which they are arranged, the tasteful admixture of domes of different heights with flat ceilings and the mode in which the light is introduced, combine to produce an excellent effect. Indeed, I know of no other building in India of the same class, that leaves so pleasing an impression, or affords so many hints for the graceful arrangement of columns in an interior.' In fact, the *caumukha* temple of Ranakpur, though not great, is undoubtedly the *tour de force* among the Jaina temples belonging to our period, and as such crowns the west-Indian temples in the 'middle style'.

The feeling for multiplicity appears to be one of the dominant motive forces that worked among the Jainas of the middle age. The *caumukha* type of temples was, no doubt, suited to such a feeling and, therefore, the type was frequently repeated at other important Jaina centres in western

[1] *Ibid*, pp. 47-48.

India. On Mount Abu, amongst the famous Dilwāḍā group of temples, is found a *caumukha* dedicated to Tīrthaṅkara Pārśvanātha. It appears from an inscription on the four-faced image of the cella that the temple was constructed in 1459. This *caumukha* followed immediately the construction of the celebrated example of the type at Ranakpur. On plan it also shows four *maṇḍapas* adjoining the sanctum on four sides; the main entrance is on the west. The *maṇḍapas*, however, are more extensive than those of the Ranakpur temple, and their ceilings are apparently inspired by the much-renowned Ṭejaḥpāla temple at the place. The outer walls of the double-storeyed sanctum and of the *maṇḍapas* are fully engraved with figures representing Jaina deities. Built in grey stone, the temple, with its pinnacle, is the tallest of all the existing shrines of the Dilwāḍā.

Another significant example of *caumukha* temple is situated within the Karalavasī-Tuk of the great temple-city on the Satrunjaya mountain near Palitana. The temple, situated on the apex of the northern ridge, was bulit in 1618. To effect the plan of a 'four-faced' shrine, the sanctum, which is 7 m. square and almost 30 m. high with a surmounting lofty *śikhara* has been provided with four requisite entrances. But in this example only one *maṇḍapa* is met with, and this is connected to the eastern entrance of the sanctum and is preceded by the main portal. Hence, this *caumukha* temple shows the usual ground plan of a Nāgara temple prevalent in western India and as such should not be classed with the *sarvatobhadra* type. Nevertheless, the three other openings have porches leading into the surrounding courtyard, and above each porch rises an elegant second storey with characteristic balconied window, as if to justify its awareness of the composition of a typical *caumukha* temple. The temple contains an additional range of exterior cells incorporated into its western walls and screened by a pillared verandah. The overall effect of the temple is that of an animated architectural form commensurate with the usual feeling of the Jainas for elaboration and multiplication.

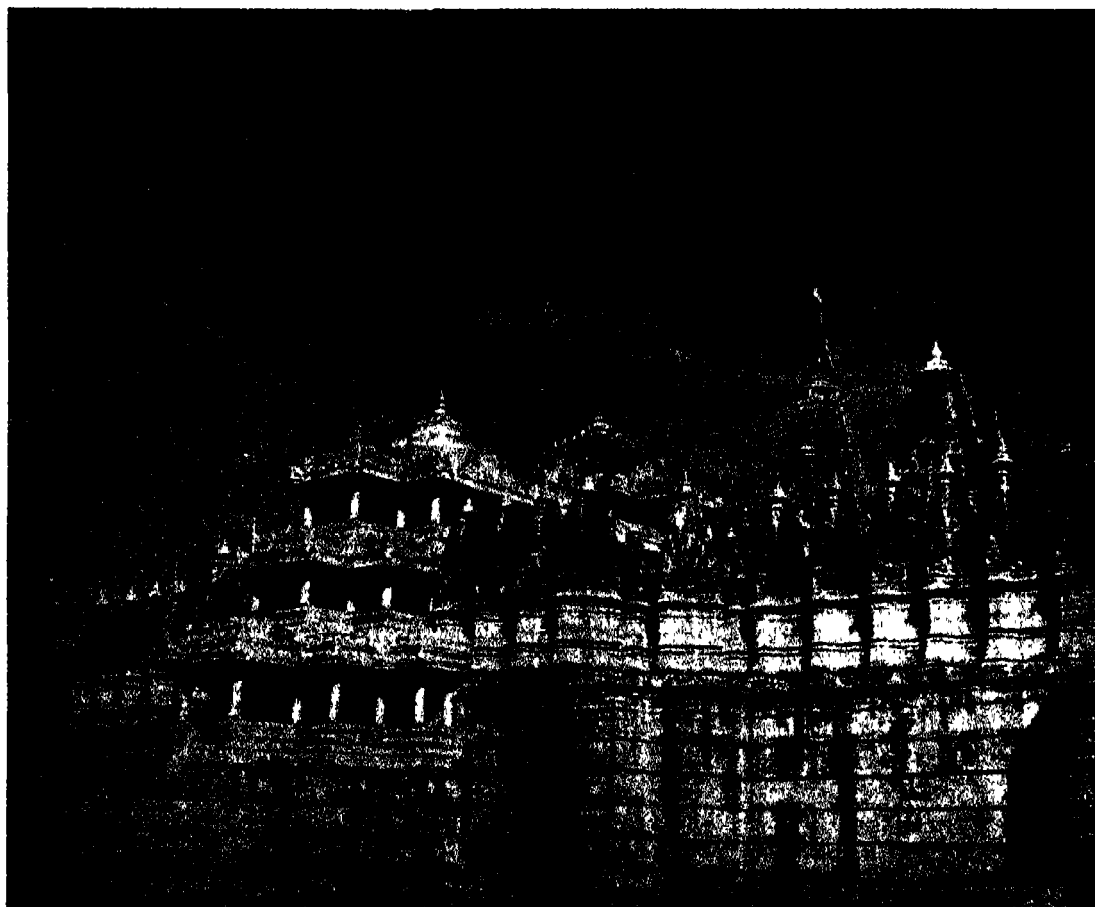
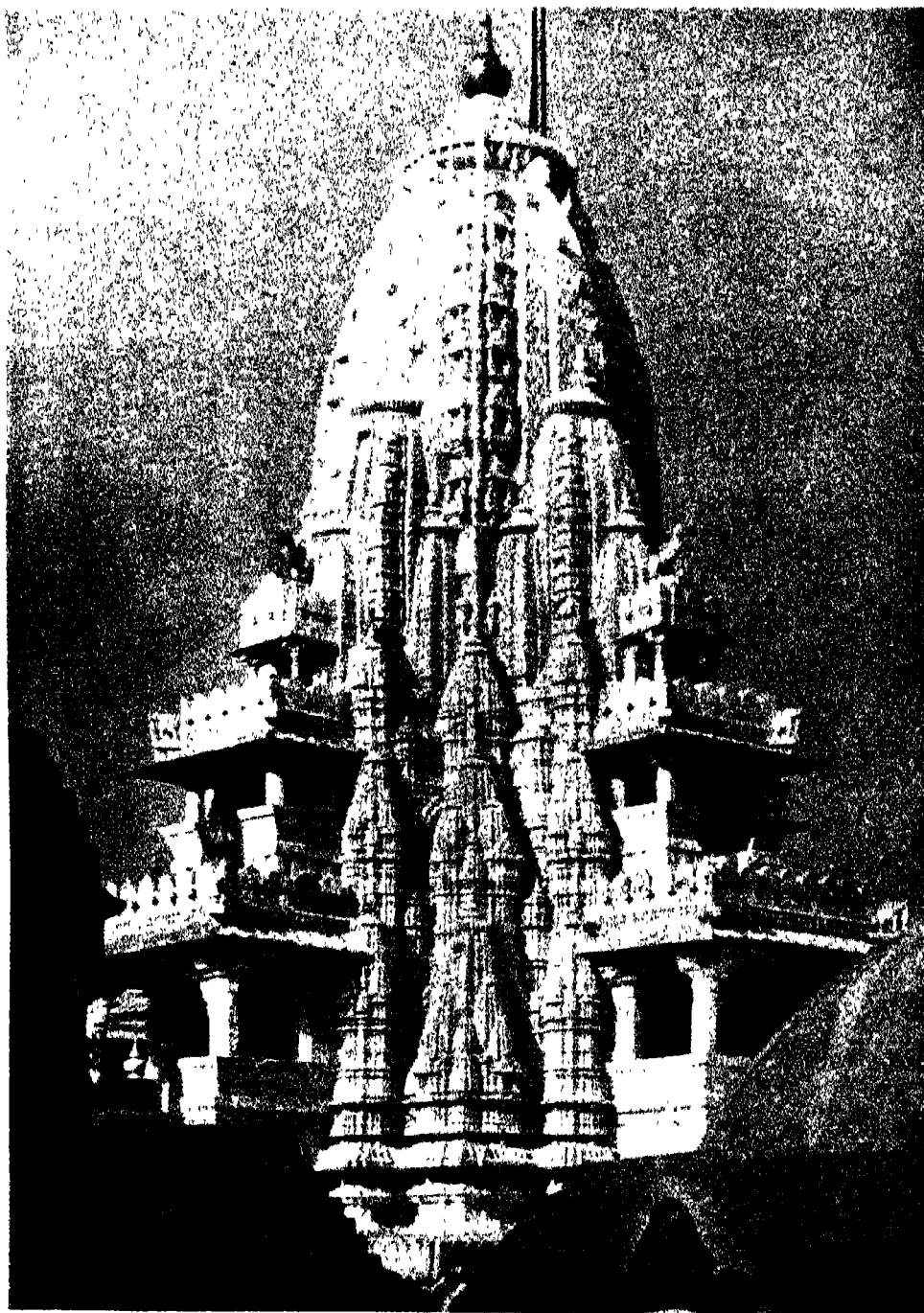
The same spirit for elaboration and multiplication seems to have worked for generations among the Jainas who are well-known for building temple-cities at various sacred spots. Among these temple-cities the more celebrated are those on the mountains of Parasnath (Sametaśikhara) in Bihar, Satrunjaya and Girnar in Gujarat, Abu in Rajasthan and Vindyagiri (Sravanabelgola) in Karnataka. Two of the most important of these temple-cities are on the Satrunjaya and Girnar in western India (plates 237, 238). Again, the largest of them is that on the Satrunjaya, south of the

Ranakpur : Ādiśvara temple-complex, exterior

Ranakpur : Ādīśvara temple-complex, central shrine

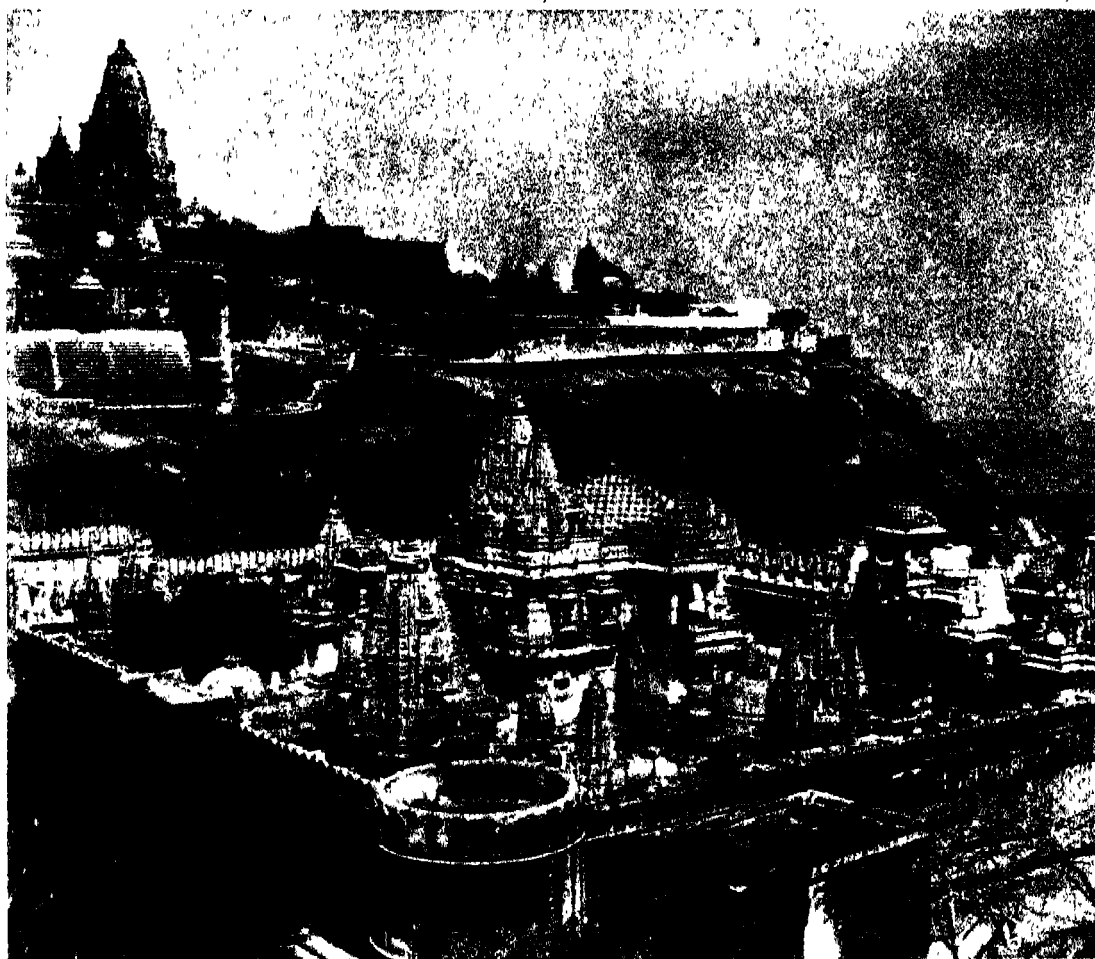
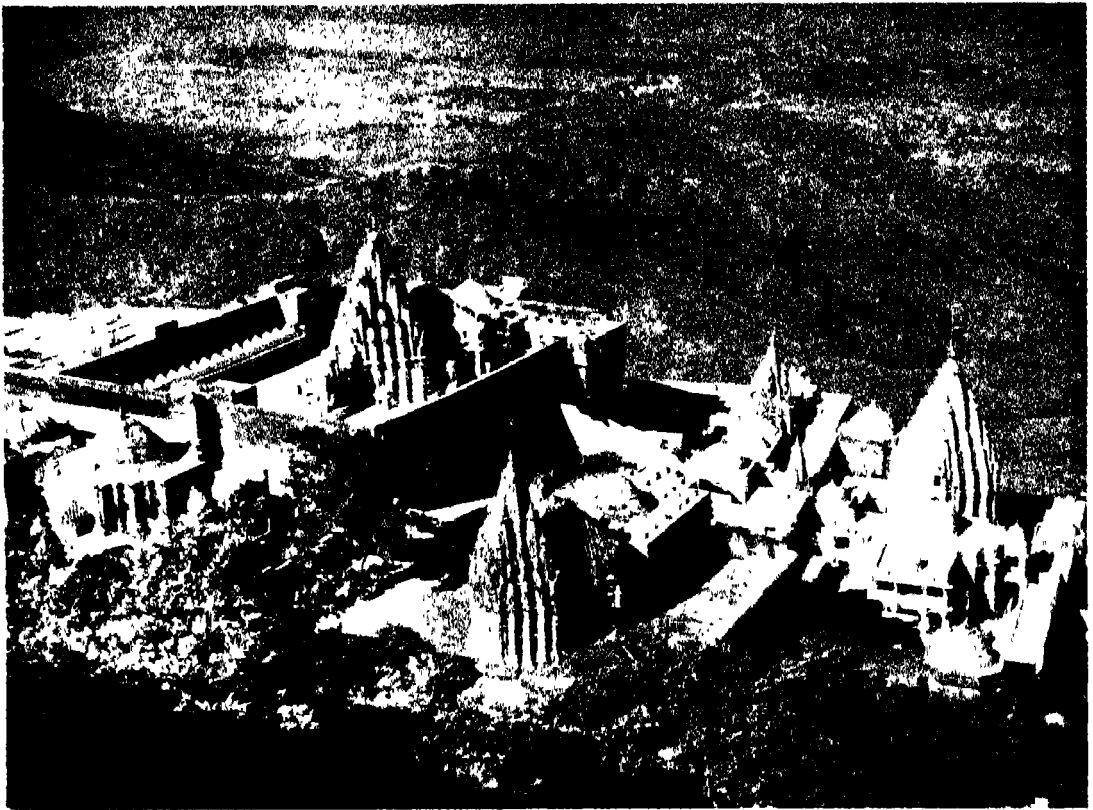
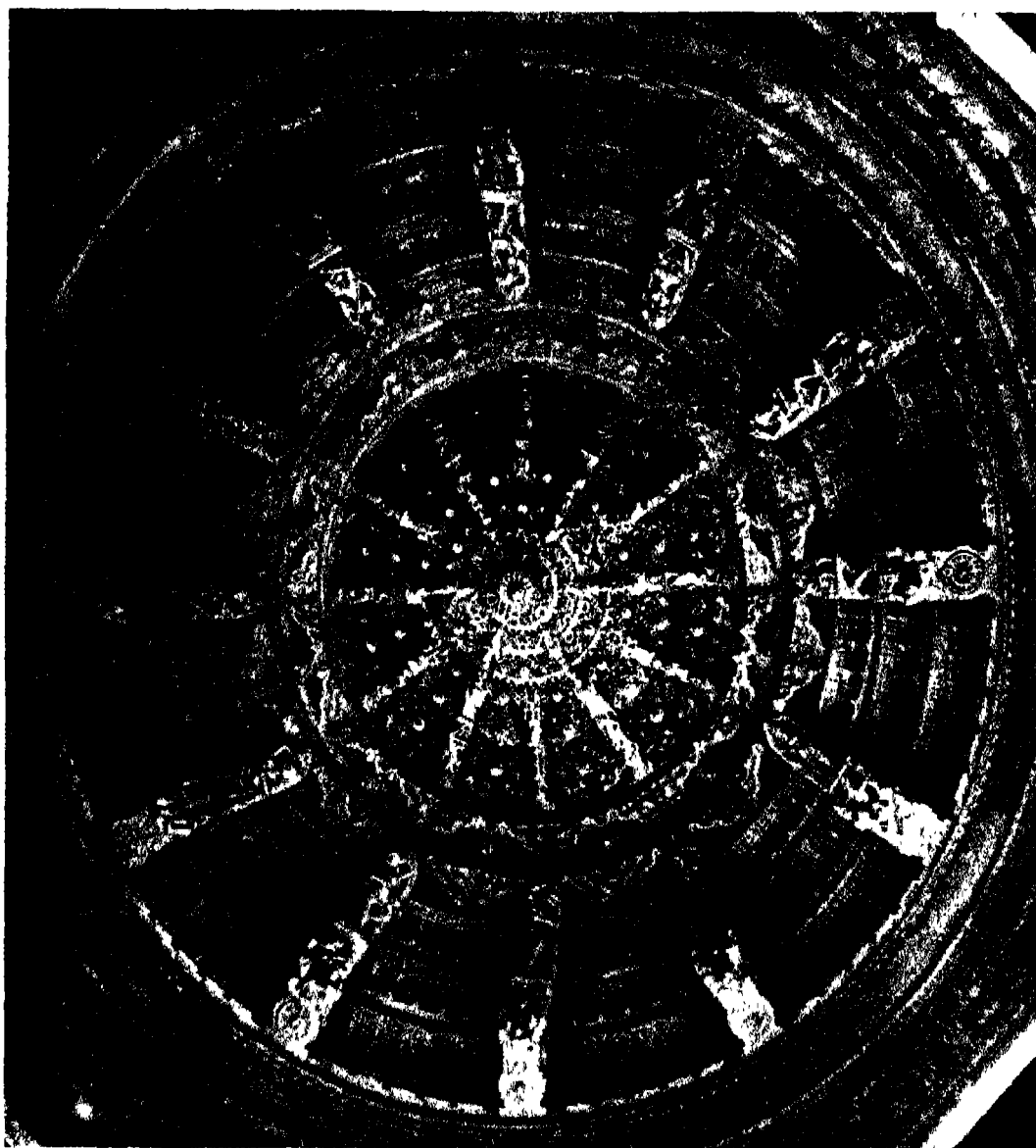
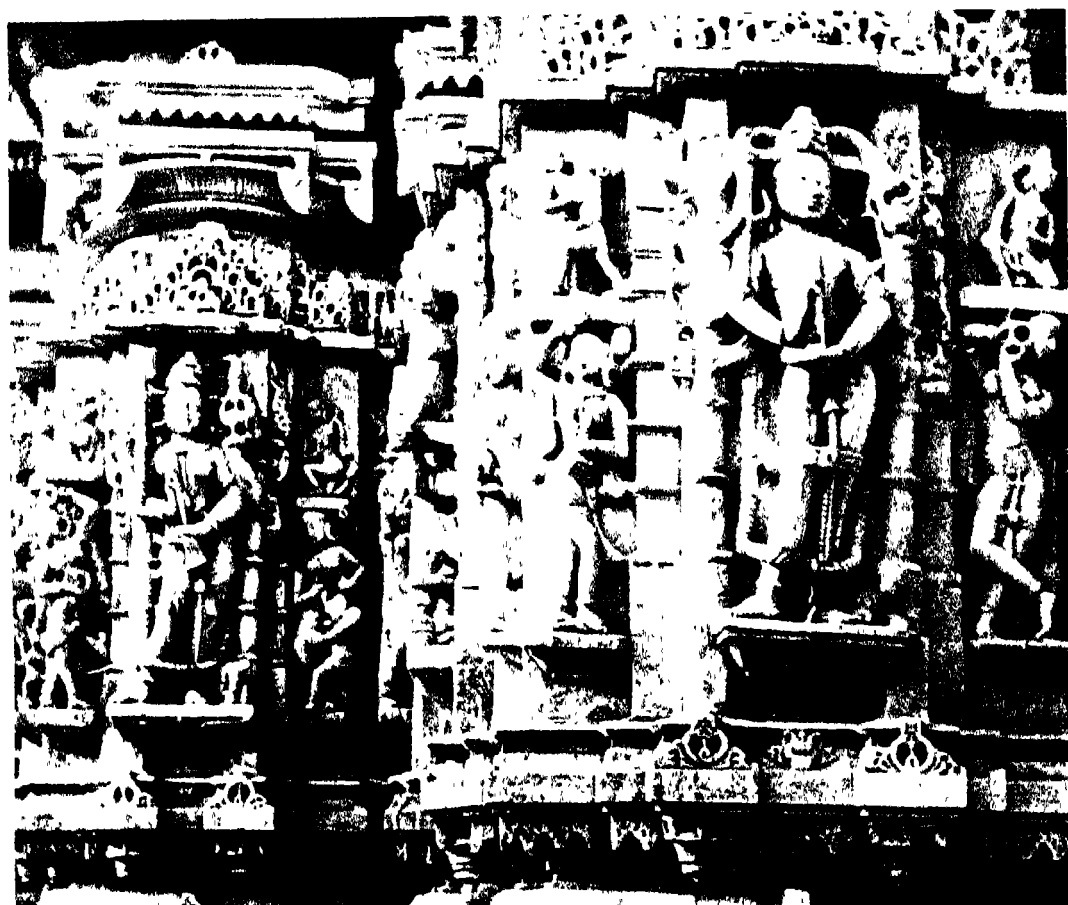
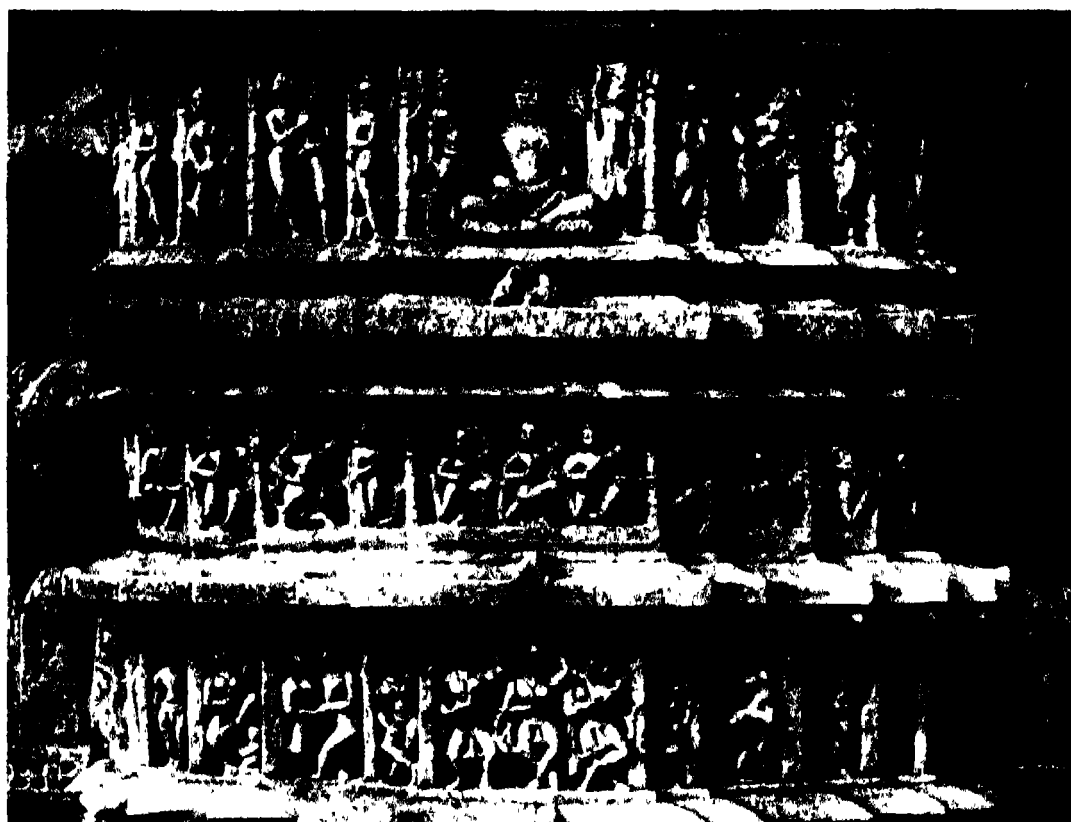
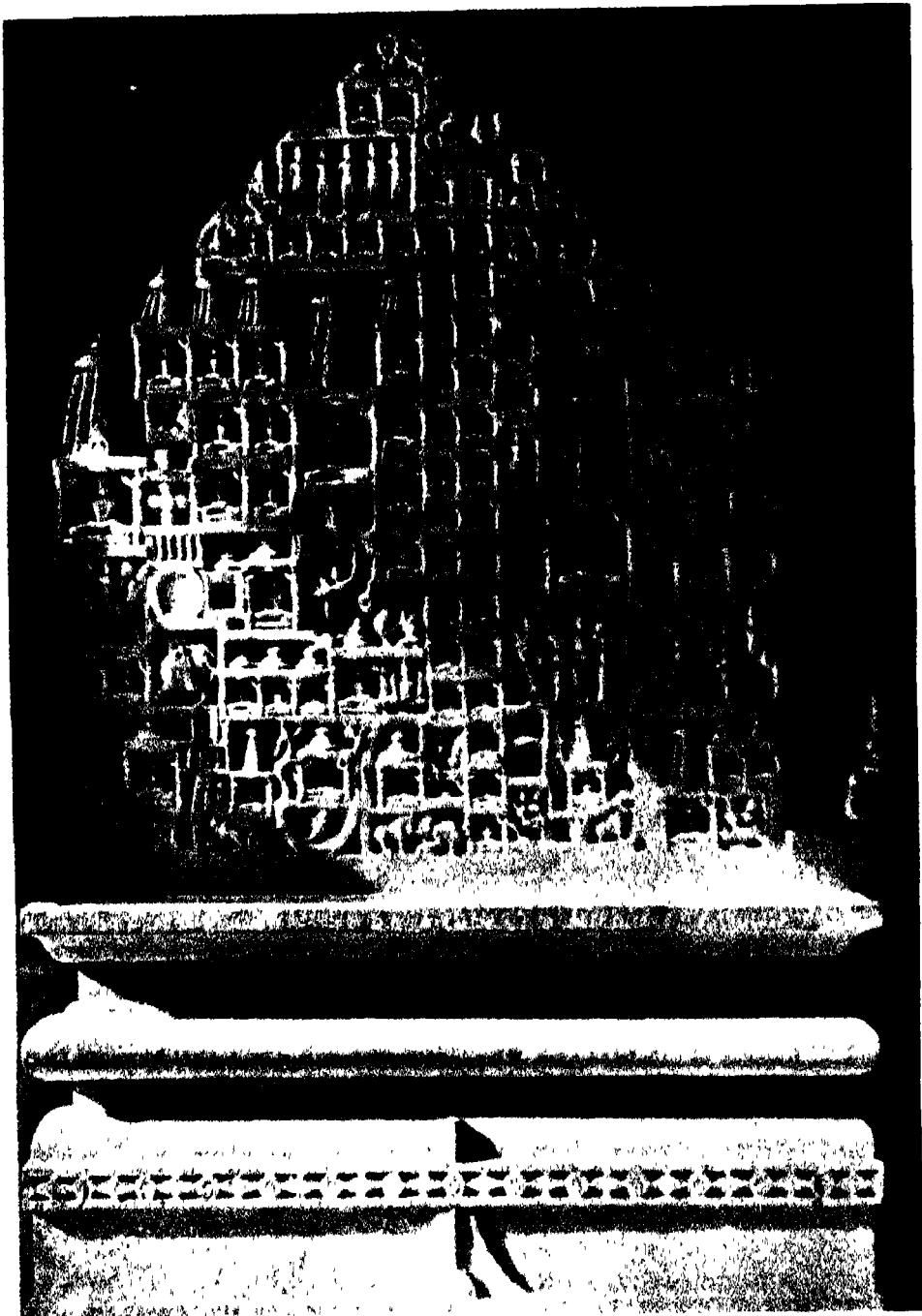
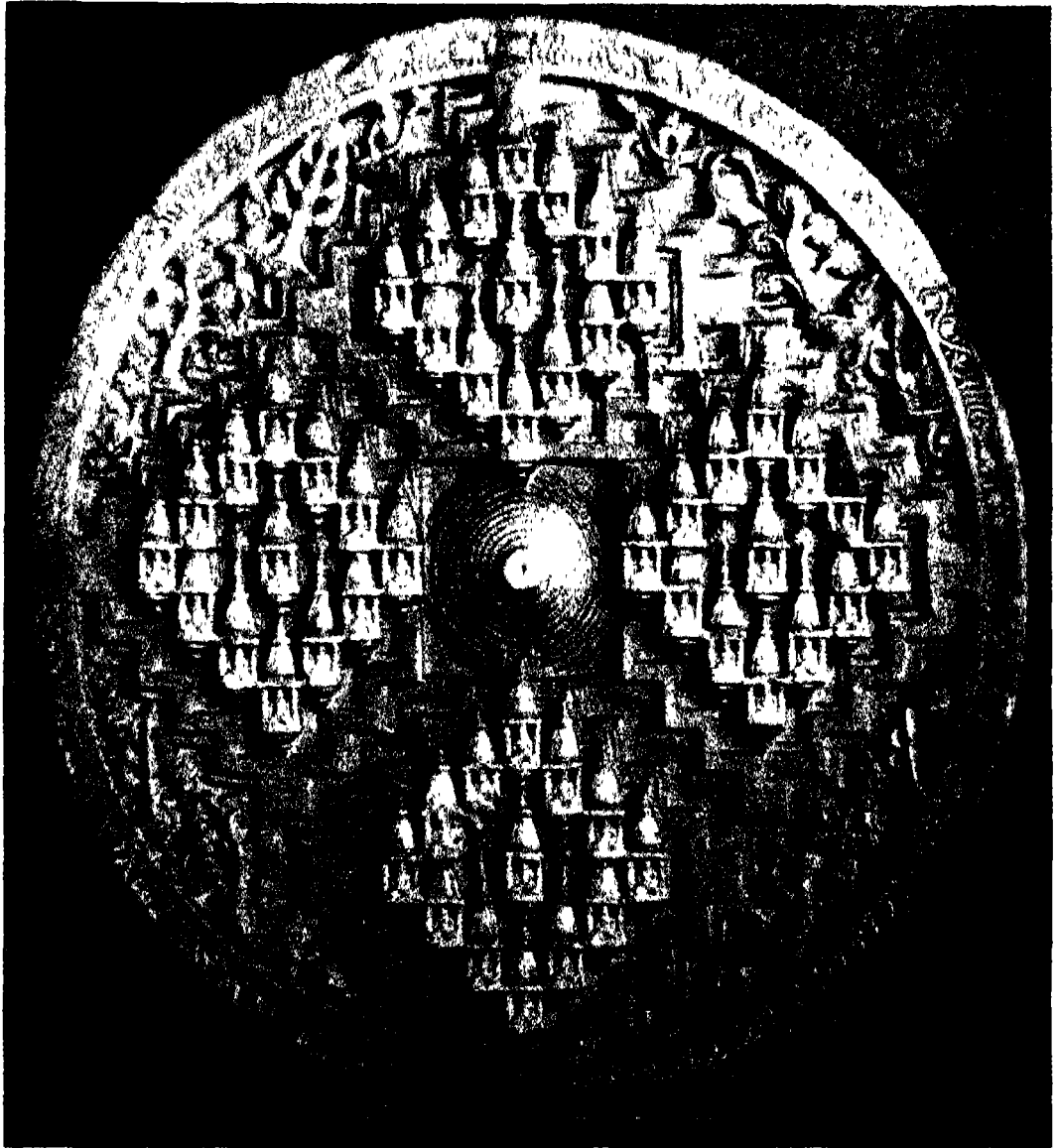
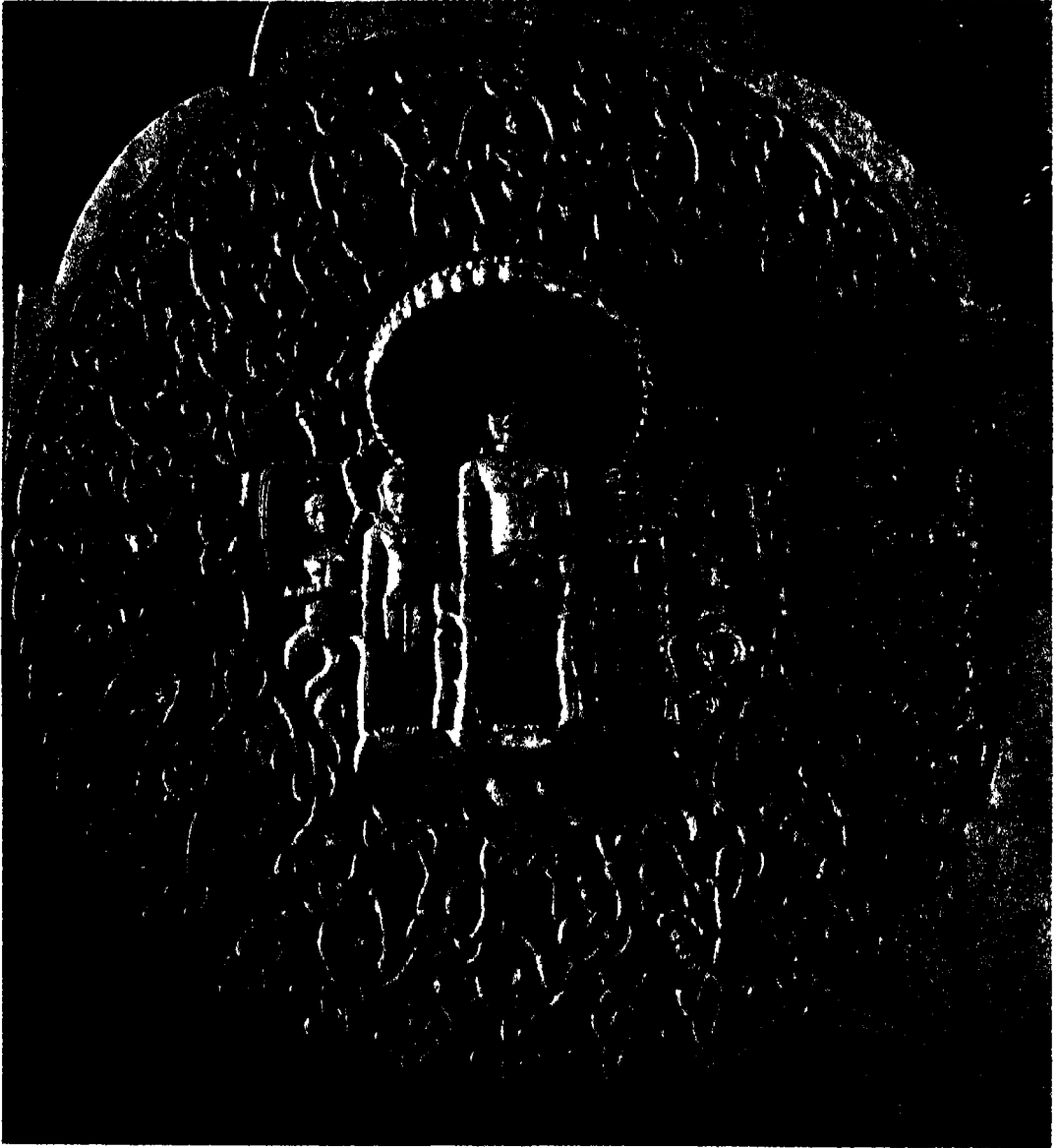
PLATE 236

Satrunjaya : part of temple-city

Girnar : part of temple-city

PLATE 238

Ranakpur : Ādiśvara temple-complex, a *maṇḍapa*

Ranakpur : Ādiśvara temple-complex, a ceiling

PLATE 240

Ranakpur ; Ādīśvara temple-complex, a ceiling

Ranakpur : Pārsvanātha temple, part of exterior

Ranakpur : Pārśvanātha temple, part of exterior

Ranakpur : *Satrunjaya-Girnar-patta*

Ranakpur · *Nandīśvara-dvīpa-paṭṭa*

Ranakpur . *sahasra-phuṇa* Pārśvanātha

town of Palitana, occupying the twin summits of the mountain, 600 m. above the sea-level. Crowning these two ridges, each some 320 m. long, the line of buildings, eight hundred and sixty-three in number, forms almost the shape of the letter S. Out of the large number of shrines of various shapes and sizes, a typical example is the *caumukha* temple of Ādinātha standing on the apex of the northern ridge, which we have already discussed. Dominating the opposite and the southern ridge of the Satrunjaya and situated within the Vimalavasī-Tuk is the temple of *mūla-nāyaka* Śrī-Ādīśvara, the first of the twenty-four Tīrthaṅkaras, to whom the sacred site is chiefly dedicated. According to an inscription at the entrance, the present edifice represents the seventh restoration of the temple carried out in 1530 by Karma-Siṁha, a minister of Ratna-Siṁha of Chitor. Evidently, the present structure occupies the place of a much older temple of about A.D. 960, which might have replaced still older ones. The temple, as it stands, is an imposing double-storeyed building with a lofty spire and a base surrounded by many small shrines. Comprising one cella only, it is simpler on plan in comparison to that of the *caumukha* temple on the northern ridge, its architectural elevation, which is notably ornate, showing distinctly good features. This specially applies to the eastern frontage with its pillared portico and upper storey, the semicircular arches being additionally supported by the characteristic convoluted struts. 'As a whole,' says Percy Brown,[1] 'this building is however not unified, it is a combination of parts each good in itself, but the process of assembling has not been perfectly accomplished.' However, the individual temples and their architectural distinction are not the strong points of the great temple-city of Satrunjaya: the overall effect of the innumerable shrines, the silence that prevails in the surroundings and, in particular, the fact that the site is never visited by man after dusk are some of the aspects that make a visitor, wonder about this celebrated temple-city of the Jainas.

Situated barely 160 km. to the west of Satrunjaya, the temple-city of Girnar tops a great cliff some 900 m. above the sea-level. Although not so numerous a collection of shrines as found on Satrunjaya, Girnar possesses a number of temples of earlier dates. The temple of Neminātha, the largest in the Girnar group, bears an inscription recording its restoration in the thirteenth century. A few temples belonging to our period are also found, and among them the more important ones are the temples of Samara-Siṁha and Samprati-Rājā and Mekala-vasahī, all belonging to the fifteenth century and referred to above.

[1] Percy Brown, *Indian Architecture (Buddhist and Hindu)*, Bombay, 1965, p. 135.

As for the temples on Mount Abu, better known as the Dilwāḍā group, the majority were erected before 1300. Two of these temples, the Vimala-vasahī (1021) and Lūṇa-vasahī (1230), are highly acclaimed as finest examples of Jaina workmanship in India. It is needless to mention that the artistic norms set by the Dilwāḍā group of temples were more or less active throughout the medieval age in the west-Indian Jaina temples. The Pittalhara temple, constructed by Bhīma Śāha in the fourteenth century and dedicated to Ādinātha, is a notable temple in the Dilwāḍā group. This shrine consists of a *garbha-gṛha*, *gūḍha-maṇḍapa* and *nava-caukī* and follows the usual Nāgara plan of western India. It enshrines a massive brass image of Ādinātha, weighing 108 mounds (4031 kg.), said to have been cast by Deva, son of *sūtradhāra* Maṇḍana.

The well-known temple-cities apart, there are a number of Jaina religious centres in western India possessing significant Jaina shrines built in the medieval period. Among such centres Ranakpur has already been noted for the famous *caumukha* temple. But the place should also be referred to for two more Jaina temples belonging to the fifteenth century. One of them, the Pārśvanātha temple, raised on a featureless *jagatī*, shows the usual plan of a Nāgara temple and is remarkable for its extremely ornate balconied windows. Jaisalmer, the city in the desert of south-west Rajasthan, also felt the impact of Jainism. Of the temples erected by the Jaina devotees at the place, at least two should be specially noted. The Pārśva-nāthajī, constructed within a fort by Rauka Jaya-Siṁha in 1547, consists of the usual components like *toraṇa*, *maṇḍapa* and *garbha-gṛha*, the walls of which are covered with about a thousand carved images. The temple of Lutherva at the same place was built by Tharu Śāha in 1675. The temple is renowned for its engravings on the stone windows of the walls which are rarely found in such a scale in any other temple of India. The walls of the temple, decorated with *jharokhās*, lend it a beautiful appearance.

Along with the architectural movement of the fifteenth century in western India, the art of sculpture, both on stone and in metal, was also widely practised. The output of sculpture in the medieval age appears to be abundant and was commensurate with the demands of the temple-builders. It has rightly been observed by Shah: 'Thousands of Jaina bronzes scattered over western India require a special study as most of them are stylistically related to the miniature paintings of the Western school which flourished in medieval period.'[1] It would be interesting to note here that some of the metal images belonging to the neighbourhood of Dungarpur in south-western

[1] U.P. Shah, *Studies in Jaina Art*, Banaras, 1955, p. 24.

Rajasthan bear inscriptions recording the names of a number of sculptures proficient in metal-casting.[1] From the inscriptions we get the names of such image-makers as Lumbā or Lumbhā, Nāthā, Lepā, etc. It seems that while the *sūtradhāras* of Chitor, viz. Jaitā and Maṇḍana, specialized in buildings, some other *sūtradhāras* developed a centre of metal-casting in south-western Rajasthan, as if to revive the glory of the days of Akota (near Baroda) and Vasantagarh (in Sirohi District) in western India.

The west-Indian Jaina temples of the medieval age are silent witnesses to the volume and range of sculptural works executed in stone by the artists to satisfy the needs of the faith. The works, chiefly in hard marble, eloquently speak of the labour lavished on them. To the sculptors the rich heritage of the interior carvings of the Dilwāḍā temples supplied the invaluable inspiration. The pillars of the *caumukha* temple at Ranakpur, as noted above, are wonderfully varied in design, none of the four hundred and twenty pillars resembling another (plate 239). The deftness in wielding the chisel succeeded in transmuting marbles into ivory-works (cf. plates 240, 241). But their interest was chiefly in decorative designs, not so much in figural forms, especially human. No doubt, the sculptors executed icons following the injuctions of the texts and thereby met assidously the religious requirements of the period. In respect of the icons and decorative figures, usually seen on the walls of the temples and also on the ceilings and brackets (representing Nāyakas, Vidyādharas, *apsarases*, Vidyā-devīs and so many other members of the Jaina pantheon), their approach appears to be mechanical and highly conventionalized (cf. plates 242, 243). They had captured the outer forms of the desired figures but not their inner spirit; thus, the figures were usually frigid. The hands that executed them appear to be sufficiently trained, but the mind behind was seldom inspired. Thus, the Jaina figure-sculpture of the medieval age is at best a conventionalized successor of the sculpture left behind by the artists of the late-classical period.

If we refer to the practices of the contemporary miniature painters in western India, we would find that they were also no longer interested in depicting the human form as it should be. In the miniatures the human figure is found to have lost its volume and sensuous grace and tends to be represented merely as flat designs in pure bright colours and *jerkaj* lines. In the sculpture of the age the plastic volume has been retained, for it is an essential aspect of the medium; but the more subjective elements, such as the meaningful expression of the countenances, are almost totally neglected.

[1] R.C. Agrawala, 'Some famous sculptors and architects of Mewar', *Indian Historical Quarterly*, XXXIII, 1958, pp. 332-33.

Emulating the practices of the contemporary painters, the sculptors working in stone and metal developed a fascination for decorative designs floral as well as geometric. The spirit of the artist found its way in the undulating creepers and foliage that they carved on the ceilings, pillars and walls of the temples throughout western India. A close scrutiny of such designs would reveal that in executing them their hands and minds were almost always equally alert. Their creative interest in decorative forms is further attested by the fact that they introduced some arabesque designs as, for example, in some of the pillars of the *caumukha* temple at Ranakpur.

The accent on the multiplicity may also be noted in the sculpture of the age. The characteristic contribution of the medieval Jaina sculpture seems to be the highly conventionalized motifs having full religious significance. The *Satrunjaya-Girnar-paṭṭa* (plate 244), the *Nandīśvara-dvīpa-paṭṭa* (plate 245) and the *sahasra-phaṇa-Pārśvanātha* (plate 246), all from Ranakpur and in stone, the *sahasra-kūṭa* from Patan,[1] Nandīśvara from Kolhapur[2] and the Pañca-Meru from Surat,[3] all in bronze, are some of the interesting motifs in which multiplication of a single form appears to be the chief motive force guiding the artist. A survey of the Jaina art and architecture belonging to medieval western India reveals throughout a single unifying factor, and that is unmistakably this feeling for multiple representation of forms.

ASOK K. BHATTACHARYA

[1] Shah, *op. cit.*, fig. 64.
[2] *Ibid.*, fig. 63.
[3] *Ibid.*, fig. 78.

CHAPTER 29

THE DECCAN

GENERAL OBSERVATIONS

JAINISM, WHICH PLAYED A SIGNIFICANT ROLE IN THE SOCIO-RELIGIOUS history of the region prior to the thirteenth century, began to meet with stiff opposition from vigorous Vīra-Śaivism in the northern and eastern parts of the Deccan and from the *sāttvika* Śrī-Vaiṣṇavism in the southern part of the Deccan. From the beginning of the fourteenth century this religion, along with other religions of India, also suffered from Islam, the religion of the Muslim rulers who became the masters of the region north of the Tungabhadra. In order to stem this tide, it is said, the empire of Vijayanagara was established in 1346 by the two brothers Harihara and Bukka. Though the members of this royal household themselves professed the Brāhmaṇical religion, they also always supported the cause of other religions like Jainism. This is very significantly brought forth by the famous inscription of Bukka I, according to which when in 1368 there was a serious dispute between the Śrī-Vaiṣṇavas and Jainas, no less a personage than the emperor Bukka I himself mediated between them and brought about a lasting amity amongst them. Thus, having gained imperial support the Jainas slowly expanded their activities in the usual fields of literature and fine arts. Throughout the period of the existence of the Vijayanagara empire, side by side with the literary productions and productions of creative arts of the followers of Brāhmaṇical faiths, there were produced similar works of great beauty of the followers of Jainism also. Examples of such activities are known in larger numbers from the Kannaḍa-speaking parts and the west-coast areas of the Deccan than from the Andhra Pradesh part or the southern Maharashtra part of the region. In fact, in the northern Karnataka area this religion seemed to have suffered persecution at the hands of the Muslims as evidenced by a Kannaḍa inscription from Mulgund, Dharwar District, of about sixteenth century, which states that the Jaina preceptor Sahasra-kīrtti, the disciple of Lalitakīrtti, stayed unshaken inside the Pārśvanātha-Jināyala which was set on fire by the Muslims and was burnt to death.[1] This is indeed gruesome, but the act of the Ācārya was exemplary in vindicating the greatness of the

[1] *South Indian Inscriptions*, XV, no. 695.

faith which insisted that its followers should always follow the path of *ahiṁsā* even in the face of the gravest of provocations.

During the reign of the Vijayanagara ruler Devarāya I (1404-22) his queen Bhīmā-devī, a Jaina herself, is known to have gifted an image of Śāntinātha to the Maṁgāyi-basti at Sravanabelgola.[1] She was also a patron of Jaina Ācāryas. The next ruler Devarāya II (1422-46) continued to patronize Jainism. In A.D. 1424 he made over the village of Varāṅga in Tuḷuva to the *basadi* of Varāṅga Neminātha of the same place.[2] Besides, he caused the building of a *caityālaya* in the capital Hampi itself in 1426.[3] The reign of Kṛṣṇadevarāya (1509-29) was marked by tolerance and equal protection of the followers of all faiths. He had made gifts to Jaina *basadis* in 1516 and 1519 and in 1528 he made a gift to the *basadi* at Chippagiri in Bellary District.[4] Besides the emperor, some of their officials too were great promoters of Jainism. In this connexion mention must be made of the general Irugappa (1384-1442), a devout Jaina, who served under Harihara II and Devarāya II and did yeoman's service by building Jaina temples in different parts of the empire, providing lavish gifts to others and patronizing Jaina pontiffs.[5]

Jainism also found votaries in various provinicial courts because they were more congenial for its growth than the capital of the empire. Thus, it became popular in the courts of such great feudatories like Koṅgālvas, the Caṅgālvas, the Śāḷuvas of Saṅgītapura (Haduvalli), the kings of Gerasoppe and the Bhairarasa Oḍeyars of Karkāla. It found favour with the lesser feudatories of the Prabhus of Āvaḷināḍ, the Mahāprabhus of Kuppatur, Morasunad, Bidnur, Bagunjisime, Nuggehalli and others. who ruled over different parts of the western Deccan from about the fifteenth to the seventeenth century,[6] and the patronage they extended to Jainism is attested to by quite a number of inscriptions and monuments. In the Telengana and southern Maharashtra parts, however, as has been stated above, this religion had only a lingering existence during this period.

While dealing with the architecture of a *Jinālaya* or *basadi*, it may be useful to have an idea of its component parts. Generally, the arrangement of the various parts of Jaina temple does not differ much from that of a contemporary

[1] *Epigraphia Carnatica*, II, Introduction, p. 29.
[2] B.A. Saletore, *Medieval Jainism*, p. 301.
[3] *Ibid.*, pp. 302-03.
[4] *Ibid.*, p. 301.
[5] *Ibid.*, pp. 306 ff.
[6] *Ibid.*, pp. 313 ff; B.L. Rice, *Mysore and Coorg from Inscriptions*, London, 1909, p. 203.

Brāhmaṇical temple. However, it is noteworthy that some Jaina inscriptions contain information on the composition of a Jaina temple. Thus, an inscription, dated 1278, from Amarapuram, Anantapur District,[1] of the time of a chief named Iruṅgoṇadeva-Coḷa, ruling from his permanent residence at Niḍugallu, states that the income from a certain grant was to be used for the reconstruction with stone from the 'foundation to the pinnacle' (*upānādi-stūpi-paryantam*) of the temple of Brahma-Jinālaya with the *mahā-maṇḍapa, bhadra-maṇḍapa, Lakṣmī-maṇḍapa, gopura, parisūtra, vandana-mālā, māna-stambha,* and *makara-toraṇa.*[2] An inscription in Kannaḍa from Bilagi, North Kanara District,[3] dated 1581, records the construction of the Ratnatraya-basadi and of the *maṇḍapa, muni-vāsa, candra-śālā, etc.*, by a certain chief and a *gandha-kuṭi-basti* for Śāntīśvara by a royal lady.

Examples of Jaina architecture fall into four types. One of them, represented by the group of temples at Hampi,[4] is characterized by the stepped pyramidal superstructures. No doubt this type of *śikhara* is also employed in the building of Brāhmaṇical temples in this region, but many a Jaina temple has this as an invariable feature. Another type is represented by some large stone temples at Bhatkal in North Kanara District and Mudbidri (Mūḍabidure) in South Kanara District. 'The most notable features of these temples are their plain sloping roofs and the peculiar arrangement of stone screens which close in the sides . . . There is a great likeness between these buildings and similar ones, built in wood for the most part, found in Nepal. It is not likely, however, that there is any other connexion between them than that the same conditions brought about the same type of structure. But these roofs may be seen repeated in every thatched cottage in Bhatkal, even to the double storey. This method of roof-construction is, therefore, no more than a copy in stone of thatched roofs of the country, rendered necessary by the exigency of the climate and made possible by the ease with which the great laterite slabs could be quarried on the spot.[5] The third type, which is considered an interesting one, is represented by tombs of Jaina priests in the neighbourhood of Mudbidri. 'The style of these monuments is that of a pagoda-like pyramid rising up into several diminishing stories, each storey defined by a

[1] *Annual Report of South Indian Epigraphy, 1916-17*, Appendix C, no. 40.

[2] *Ibid.*, pp. 74, 113-14.

[3] *Annual Report on Kannada Research in Bombay Province for 1939-40*, p. 75, no. 88.

[4] A.H. Longhurst, *Hampi Ruins*, Delhi, 1933, pp. 94-95, fig. 44.

[5] H. Cousens, *The Chālukyan Architecture of the Kanarese Districts*, Archaeological Survey of India, New Imperial Series, XLII, Calcutta, 1926; pp. 134-35; Percy Brown, *Indian Architecture, Buddhist and Hindu*, fourth ed., Bombay, 1959, p. 132.

projecting cornice, the whole being crowned by a finial.'[1] The fourth type is represented by temples with more than one functional storey above the *garbha-gṛha* like the Śāntīśvara-basti at Venur, South Kanara District, and the votive miniature representation of Jaina temple of an earlier period from Vemulavada.[2] Another type goes by the name of *caumukha-basti* (*caturmukha-basti*), the best example of which is the one at Karkala.[3] It is seen that a great majority of Jaina temples face north, and only rarely are they built facing other directions. This north-facing character remains one of the references in Tamil literary works of early date of the *vaḍakkiruttal* (i.e., sitting, facing the north), a form of penance adopted by saintly persons and even members of royal family in order to obtain final release from the worldly ties.

VIJAYANAGARA MONUMENTS

Among the Jaina temples in the Vijayanagara capital Hampi, the Jaina temple Gaṇigitti temple (plate 247), built in 1385 by Iruga, the minister of Bukka II, in the reign of Harihara II, is interesting. There is a lofty *māna-stambha* in front of the temple, with an inscription which mentions the above fact; besides it mentions that this temple is a *caityālaya* of Kunthu-Jinanātha. This all-stone compact structure, facing north, 'has a *garbha-gṛha, antarāla, ardha-maṇḍapa* and a *mahā-maṇḍapa* with an attached sub-shrine facing east. The pillars are of the early heavy cubical variety. The superstructure is a stepped pyramid of six diminishing *talas* of plain horizontal slabs. The *grīva* is square and the low square *śikhara* is domical.'[4] 'Over the front doorway is carved upon the stone lintel a small seated figure of a Jaina saint, with three superimposed unbrellas above its head and a flywhisk on either side. Again, above the flat roof over the front porch is an ornamental brick-and-plaster parapet containing three larger niches in which are situated the crumbling plaster-remains of three seated images of the same saint as that on the door-lintel. It is a carefully-built temple and free from Hindu sculpture and is quite the most valuable Jaina monument among the ruins.'[5]

The group of temples on the Hemakūṭam hill is usually referred to as the Jaina temples. They are mostly *tri-kutācala* (triple-celled) ones with their

[1] Brown, *op. cit.*, pp. 156 57 plate CII, fig. 4.

[2] P.R. Srinivasan, 'Antiquities of Tulu-Nāḍ', *Transactions of the Archaeological Society of South India*, I, 1955, p. 78; S. Gopalakrishnamurty, *Jaina Vestiges in Andhra*, Andhra Pradesh Government Archaeological Series, 12, plate XII, fig. 26 g, h.

[3] Srinivasan, *op. cit.*, p. 79, fig. 1.

[4] D. Devakunjari, *Hampi*, New Delhi, 1970, p. 41.

[5] Longhurst, *op. cit.*, pp. 130-32.

superstructures of the peculiar stepped pyramidal type (plates 248, 249A). 'Most of the temples do not have any icons in the sanctum. The characteristic features of these temples are three shrines facing east, west and north; a common *ardha-maṇḍapa*; a front porch; walls with large rectangular slabs neatly dressed and fitted with a central horizontal band; heavy early cubical pillars with large corbels; and stepped pyramidal superstructures of stone with square domical *śikharas*.'[1] The absence of icons in the sanctum of these temples and the style of their superstructure may make one doubt whether they are really Jaina, and even otherwise there is no evidence to show that they were Jaina in origin. In fact, many of them are undoubtedly Śiva temples. Some of them are assigned on stylistic grounds to the fourteenth century. However, this type of *tri-kūṭa* temples is found at such places at Vardhamānapura (modern Vaddamani), a Jaina centre, and at Pragatur to the north of Alampur, which though perhaps of an earlier date, may be Jaina.[2] A Jaina temple of this type is also known from Belgaum, dating from before 1205.[3] Stylistically resembling the Hemakūṭam group is a temple near the Elephant-stable at Hampi, with a *garbha-gṛha, ardha-maṇḍapa* and *mahā-maṇḍapa* with porches, but without any extant superstructure. The walls of the sanctum are built of long and broad rectangular neatly-dressed slabs. The *ardha-maṇḍapa* and *mahā-maṇḍapa* have plain heavy cubical pillars of the early type. The inscriptions here state that the temple was built by Devarāya II in 1426 and was dedicated to Pārśvanātha.

MONUMENTS AT SRAVANABELGOLA

Of the numerous temples in the great Jaina centre of Sravanabelgola,[4] some belong to the period under review here. Stylistically, these temples are Dravidian, with decorative details in the Hoysaḷa idiom. The Maṅgāyi-basti, an early structure of this period, probably dates from 1325. The inscriptions in the temple state that it was caused to be built by Maṅgāyi of Beḷuguḷa. This is a plain structure, consisting of *garbha-gṛha*, a *śukanāsi* and *nava-raṅga*. There is a standing figure of Pārśvanātha, known from the inscription on its pedestal to have been donated by Bhīmā-devī, a lay-disciple of Paṇḍitācārya and the queen of Devarāya I (accession 1406) of Vijayanagara.

Another small temple of this period at the place is the Siddhara-basti (1398), enshrining a seated figure of a Siddha, about 1 m. high. On both

[1] Devakunjari, *op. cit.*, p. 49.
[2] Gopalakrishna Murthy, *op. cit.*, pp. 50-51, plate XIV, figs. 31A, B.
[3] Cousens, *op. cit.*, pp. 121-22, plate CXXXV.
[4] *Epigraphia Carnatica*, II, 1923, pp. 1-32 and plates.

sides of the figure stand two fine inscribed pillars, and their workmanship is beautiful, their tops being fashioned in the form of a tower. Another late temple is the Cennaṇṇa-basti (1673). It consists of a *garbha-gṛha,* a porch and a verandah and enshrines a seated figure of Candranātha. A *māna-stambha* stands in front of it.

MONUMENTS IN SOUTH KANARA

In South Kanara, on the west coast, Jainism began to be popular from about the fourth century. In the subsequent centuries this religion became very influential and its votaries contributed much to the promotion of fine arts, besides literature. It was then that Karkal, Mudbidri and Venur became great centres of Jainism. The large number of Jaina *bastis* at these places stand as witness to this fact. Of these places Mudbidri, also called Jina-Kāśī, Venupura (Vaṁśapura) and Vratapura, contain some of the important examples of Jaina architecture of this period. The most interesting of them is the Hosa-basadi, also known as the Tribhuvana-cūḍāmaṇi-basadi and as the thousand-pillared *basadi* because of the presence of numerous pillars in it (plate 249B). This is the largest and finest of *basadis* here, having been built in 1429 during the time of the Vijayanagara emperor Devarāya II. The *basadi,* with a double enclosure, a lofty *māna-stambha* and a decorated gateway, is dedicated to Candranātha. The uppermost storey is of woodwork. Facing east, it consists of the sanctum and three halls in front of it, viz., Tīrthaṅkara-maṇḍapa, the Gaddiga-maṇḍapa and the Citra-maṇḍapa. In front is a detached building called Bhairādevī-maṇḍapa (plate 250A, 250B), built in 1451-52 during the time of Vijayanagara emperor Mallikārjuna Immaḍi Devarāya (1446-67), by Gopaṇa Oḍeyār.[1] A notable feature of the roof of this temple, as also of the other Jaina temples at Karkala and other places in the Kanara Districts, is the reverse slope of the eaves above the verandah, which is said to be copied from the thatched roofs of the houses of the people. This *basadi,* like the others of the place, looks much plainer in the exterior than Brāhmaṇical temples. 'Their pillars look like logs of wood with the angles partially chamfered off, so as to make them octagons, and the sloping roofs of the verandahs are so evidently wooden that the style itself cannot be far removed from a wooden original . . . The blinds between the pillars which are there executed in stone are found in wood in every city in India . . . The interiors of these temples are in marked contrast with the plainness of the exteriors. Nothing can exceed the richness of the variety with which they are carved. No two pillars seem alike,

[1] Saletore, *op. cit.,* p. 352.

and many are ornamented to an extent they may seem almost fantastic'.[1] An interesting feature of the Tribhuvana-cūḍāmaṇi-basti is that around its base runs a band of sculptures in bas-relief depicting various scenes perhaps from Jaina literary works.

Another group of structures of a peculiar and beautiful form consists of tombs of the priests in the neighbourhood of Mudbidri (plate 251). 'They vary much in size and magnificence, some being from three to five or seven storey in height ; but they are not, like the storeys of the Dravidian temples, ornamented with simulated cells and finishing with domical roofs. The division of each storey is a sloping roof, like those of the pagodas at Kathmandu, and in China or Tibet. In India they are quite anomalous. In the first place, no tombs of priests are known to exist anywhere else and their forms, too, are quite unlike any other building now known to be standing in any other part of India'.[2]

At Karkal, 15 km. north of Mudbidri, there are some very interesting examples of Jaina temples. Some six of them, including a Tīrthaṅkara-basti, are located in the suburb of Hiriyangadi. One of them, viz. the Śāntinātha-basti, is stated in an inscription, dated 1334 of the period of Hoysaḷa Ballāḷa III, to have received donations from a number of persons including some pious women of nobility.[3] A piece of fine architectural workmanship is the *māna-stambha* standing in front of the largest *basadi* at the place. At Karkal proper, there is the famous Caumukha-basti (plate 252A), built in 1586-87. Each of its four doors opens on three black-stone figures of three Tīrthaṅkaras, Ara, Malli and Munisuvrata, of identical size and shape. The temple has pillars of simple workmanship, has the sloping eaves made of long stone slabs overlapping one over the other and topped by a double frieze-like part. Interestingly the temple has no superstructure and may be said, therefore, to be an example of *muṇḍa-prāsāda* of the *sarvatobhadra* class. Temples of this class are rare.[4]

At Venur, 20 km. from Mudbidri, there are a few Jaina temples, of which the Śāntiśvara-basti with the earliest inscription dated 1489-90 is of special interest (plate 252B). This all-stone temple has a sanctum on the first floor also, and this sanctum has an image of a Tīrthaṅkara and a roof of a somewhat pyramidal shape. This method of placing a sanctum over sanctum in

[1] J. Fergusson, *History of Indian and Eastern Architecture*, II, 1910, pp. 76-77, wood-cuts 303-305; Brown, *op. cit.*, p. 156, plate CIIA, fig. 1.

[2] Fergusson, *op. cit.*, pp. 79-80.

[3] K.V. Ramesh, *History of South Kannara*, Dharwar, 1970, p. 298.

[4] Srinivasan, *op. cit.*, p. 79, fig. 1.

diminishing sizes is an ancient practice, especially in the Karnataka region, and an early example of the type is the Lāḍ Khan's temple at Aihole.[1] There stands a well-carved *māna-stambha* in front of the Śāntiśvara-basti.

Several other places in the South Kanara District had Jaina temples belonging to this period, but information about them is meagre. Similar is the case with Jaina temples in the North Kanara District, although from a number of inscriptions one can gather the information that during the Vijayanagara rule Jainism was very popular here.[2] The Jaina temple at Bhatkal has been mentioned above. Known as the Jattappa Nāyakana Candranā theśvara-basti (plate 253), it is situated to the north of the town of Bhatkal. As described by Cousens, it consists of two blocks of buildings joined together by an intervening porch, the running east and west and facing east. The western block is in two storeys, the ground floor containing the principal hall, internally supported upon six pillars and enclosed with perforated screen-walls. The shrine with its two parallel chambers extends across the whole width of the building. The interior is remarkably plain. The eastern block, which, serving as a porch to the temple, has a plan somewhat similar to that of the contemporary *gopurams* of south-Indian temples. Cousens adds that the pillars in these temples are shapeless, ill-proportioned, squat and clumsy.[3]

At Haduvalli (same as Saṅgītapur), 18 km. east-north-east of Bhatkal, is the plain temple of Candranāthasvāmin, a flat-slab-roofed structure of no architectural interest. Bilogi is another place in North Kanara where there is a large Pārśvanātha-basti built in the sixteenth century, to which additions were made some time in the last quarter of the century. This temple is Dravidian in style. Among the ruined temples of Gerasoppa the largest is the one called the Caturmukha-basti. 'It is a cruciform-planned temple having four porches, one facing each of four cardinal points. The temple contains in its central shrine, which has four doors, the *caumukha* or *caturmukha,* which is a square facing each door. The tower, if it ever had one, has disappeared. Around the temple was a verandah, the solitary columns of which still stand, the roof-slabs having been removed.'[4] This temple may belong to about the sixteenth century and may be compared with the Caturmukha-basti of Karkal detailed above, which is considered to be an example of a *muṇḍa-prāsāda* of the *sarvato-bhadra* class.

[1] *Ibid.*, p. 78.

[2] *Annual Report on Kannada Research in Bombay Province for 1939-40*, pp. 58 ff.

[3] Cousens, *op. cit.*, pp. 135-36.

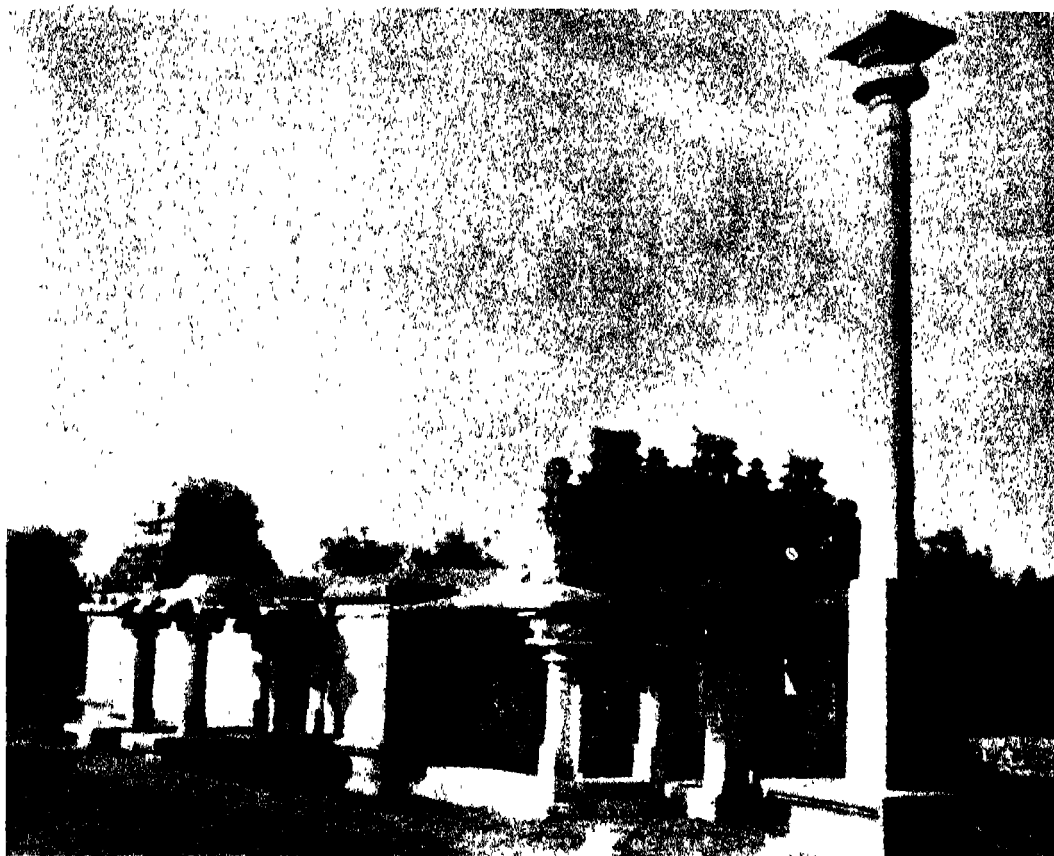
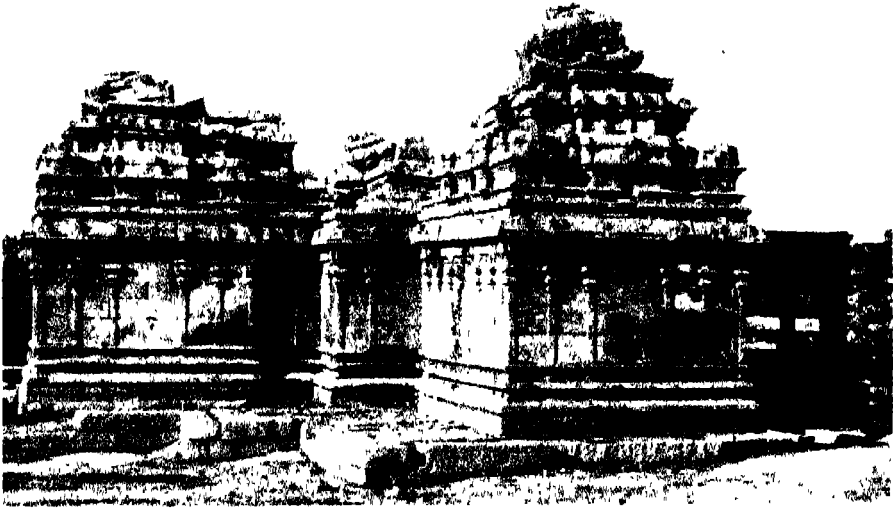
[4] *Ibid.*, p. 126.

Hampi : Ganigitti temple with pillar in front

PLATE 247

Hampi : group of temples on the Hemakūṭa hill

Hampi : Trikūṭācala temple on the Hemakūṭa hill

Mudbidri : thousand-pillared temple

A. Mudbidri : pillars in Bhairā-devī *maṇḍapa*

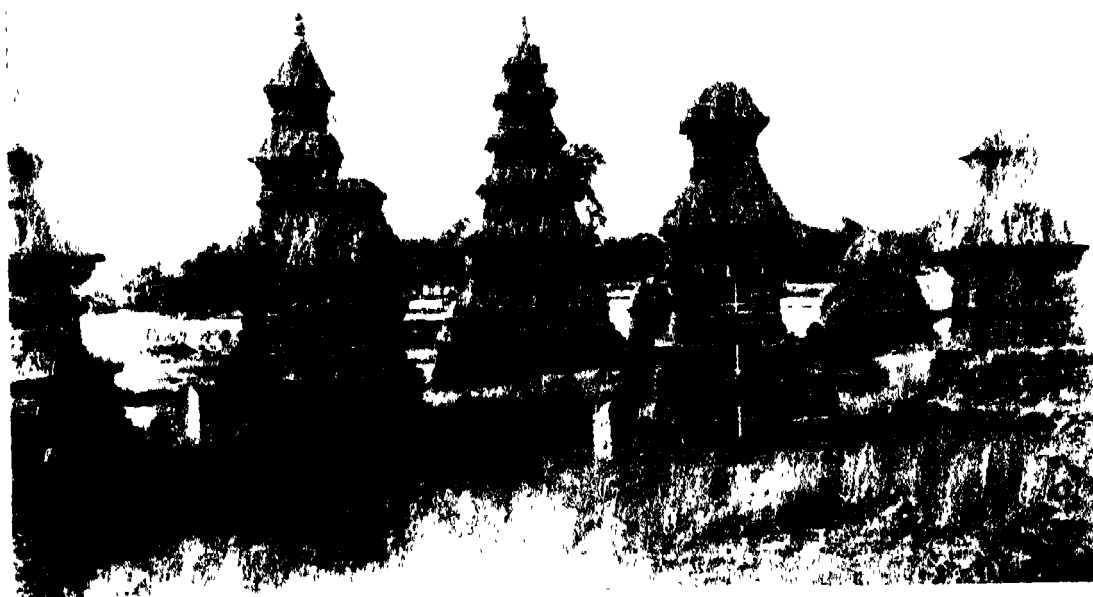
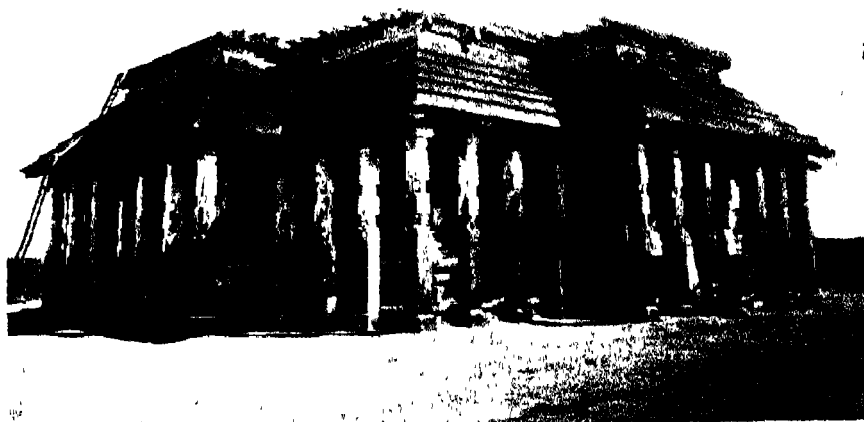
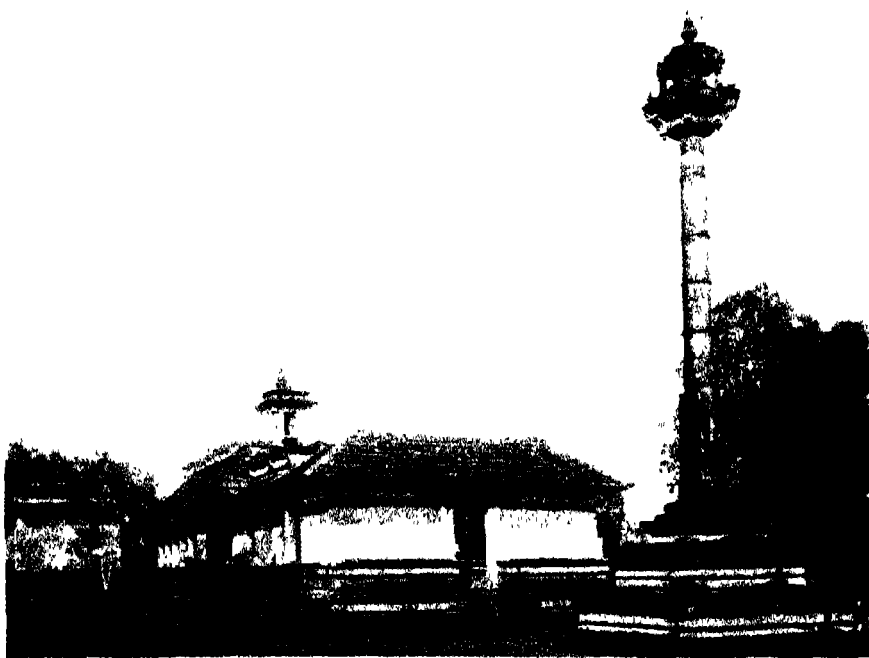
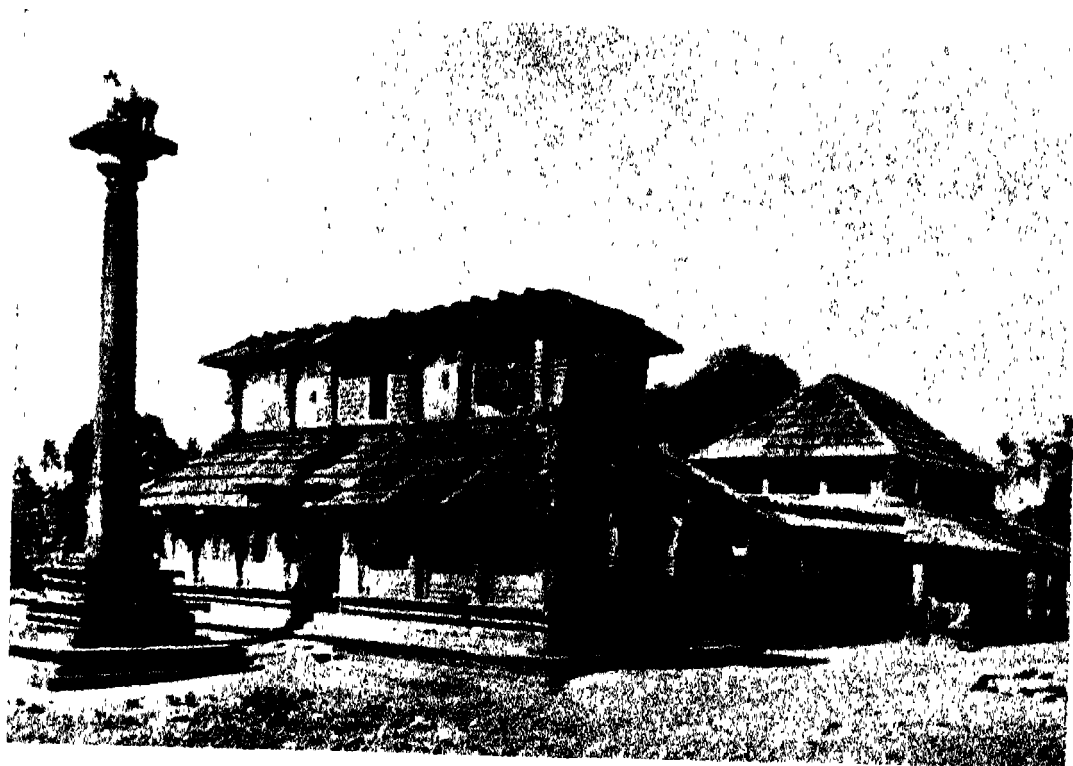
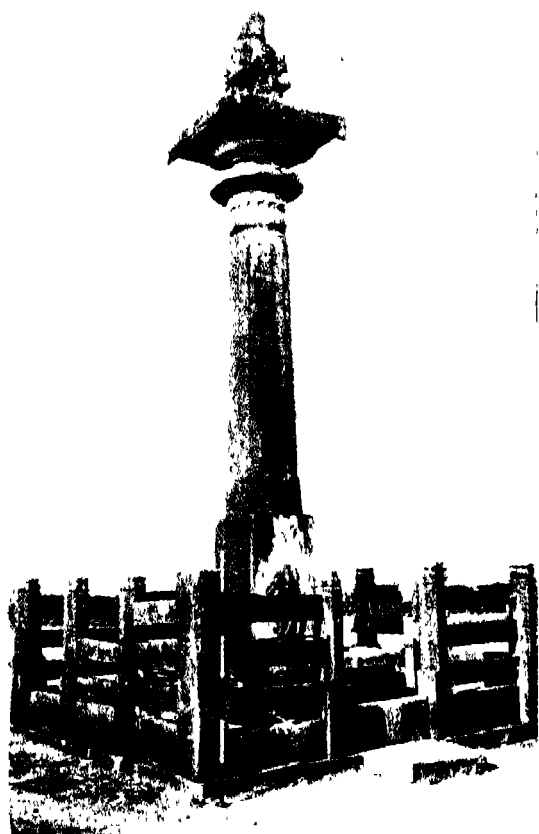
B. Mudbidri : pillars in Bhairā-devī *maṇḍapa*

Mudbidri : tombs of priests

A. Karkal : Caumukha-basti

B. Venur : Śāntīśvara-basti with pillar in fort

PLATE 252

Bhadkal : Candranātheśvara-basti with pillar in front

A. Karkal : Brahmadeva-stambha

B Mudbidri : upper part of a pillar

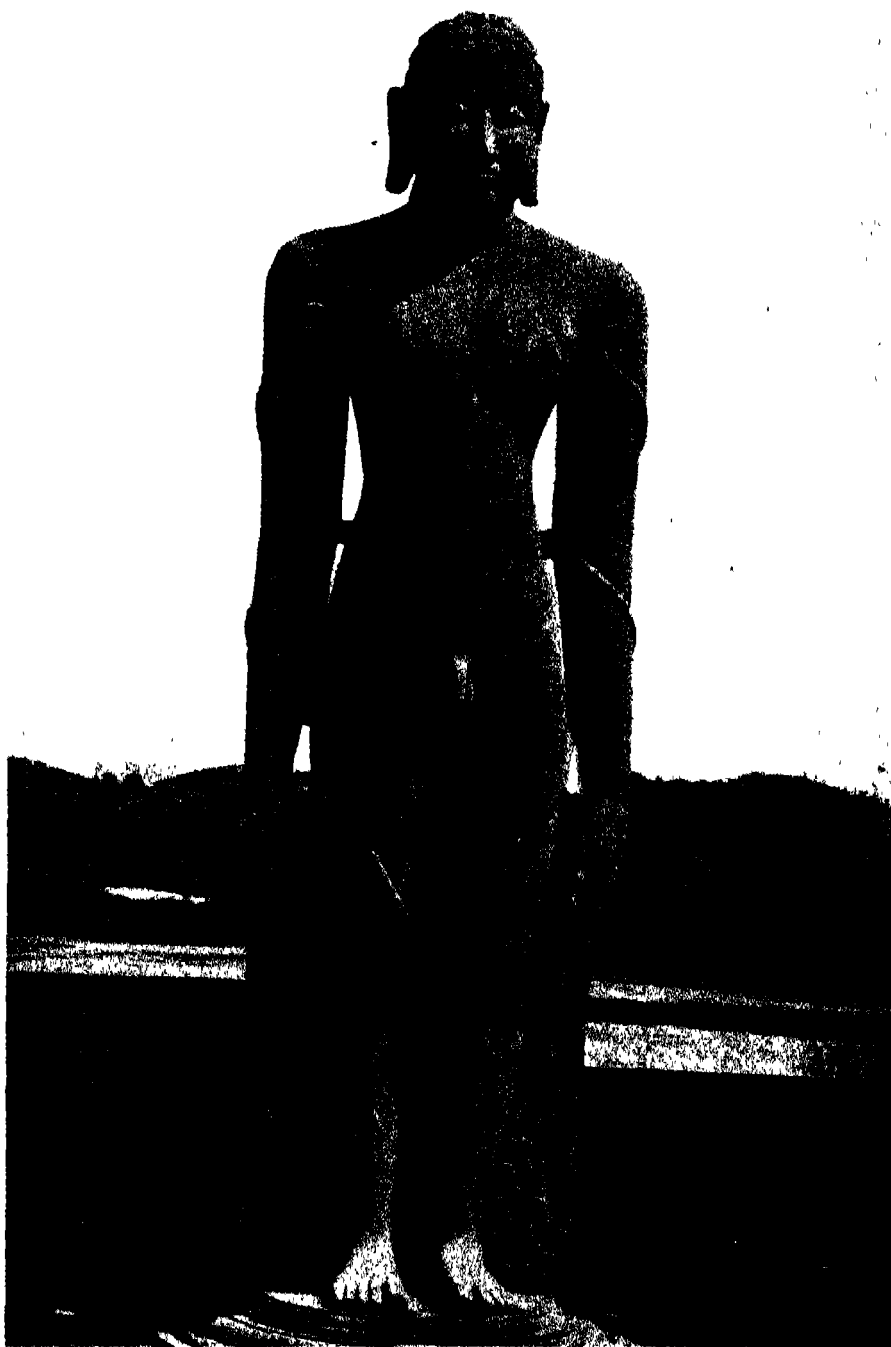
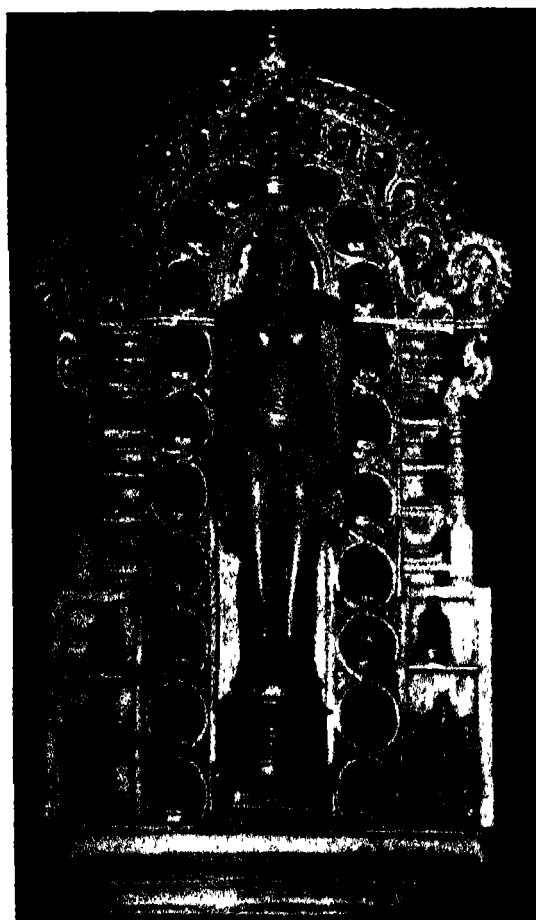
PLATE 254

Karkal : Gommaṭeśvara statue

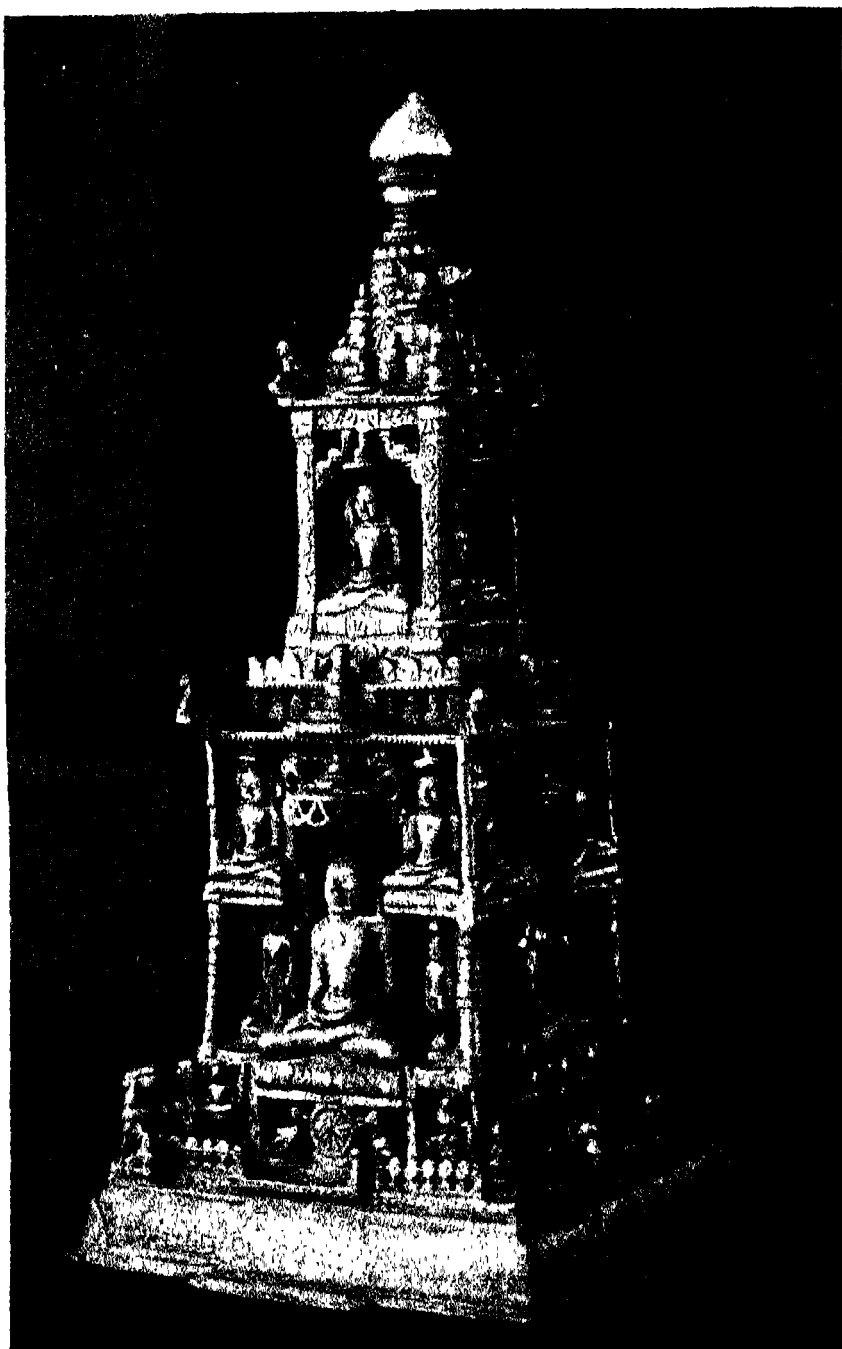
PLATE 255

A. Warangal fort : Tīrthaṅkara Pārśvanātha (State Museum, Hyderabad)

B. Mudbidri : metal Tīrthaṅkara

A. Mudbidri : metal Tīrthaṅkara

B. Mudbidri : metal *caturmukha*

Mudbidri : metal Meru

PLATE 258

MONUMENTS IN MAHARASHTRA

The followers of Jainism in the Maharashtra region have also left behind some interesting examples of works of art and architecture. The temples built by the Jainas here are naturally in the local style, in the northern *śikhara*-style of a particular variety which went by the popular name of Hemāḍpanthi sytle, and Jaina temples also possessed architectural feature characteristic of this style. Some of them belonging, however, to the twelfth century are found at Anjaneri in Nasik District.[1] Among the Jaina temples of this region belonging to this period, interestingly two are cave-temples. One of them is at Tringalvadi and the other at Chandor, both in Nasik District. The former, which has an inscription of 1344, is a very ornate cave-temple. It consists of a *garbha-gṛha*, *antarāla* and *maṇḍapa*. 'Along the front of this *maṇḍapa* is a low parapet-wall from which rise pillars, one on either side of the entrance, supporting the outer eave of the verandah.[2] There are grille-windows, ceiling-designs, beautifully-carved pillars, carved front doorway and bands of mouldings. In the shrine there is a mutilated figure of Tīrthaṅkara. The Chander cave, which seems to be later in date, has a small room supported by rough square pillars. Inside is an image of Candraprabha.[3]

An unfinished Jaina temple at Sirpur, 19 km. north-west of Basim in Berar, dedicated to Antarikṣa-Pārśvanātha, is of interest. It has an abraded inscription dated *saṁvat* 1334 (A.D. 1278 if the era is Vikrama), which contains this name of the Tīrthaṅkara. It has a star-shaped plan and its walls are decorated with band of arabasque. The *śikhara* of the temple, in brick-and-mortar, seems to have been a later addition. The entrance-doorway of the hall is elaborately carved and has images at the bottom on either side, some of the images being representation of nude Jaina figures. The lintel of the doorway has the small seated figure of a Jina.[4]

PILLARS

The next class of architectural components is the pillars, the *māna-stambhas* and Brahmadeva-*stambhas*. These columns form an integral part of the temple, but they have an individuality of their own which is admittedly charming. Says Smith of the *stambhas* of Kanara: 'In the whole range of Indian

[1] H. Cousens, *Medieval Temples of the Dekkan*, Archaeological Survey of India, New Imperial Series, XLVII, Calcutta, 1931, p. 43 ff.

[2] *Ibid.*, p. 48.

[3] *Ibid.*, p. 49.

[4] *Ibid.*, pp. 67-68, where the date 1334 is referred to the Śaka era.

art there is nothing, perhaps, equal to these Kanara pillars for good taste.[1] In the same strain Fergusson observes' 'Though not the grandest, certainly the most elegant and graceful objects to be found in Kanara belonging to the Jaina style of architecture are the *stambhas*, which are found attached to many of their temples.'[2] The *māna-stambhas* are tall pillars topped by a small pavilion in which is usually placed a *caumukha* with a Jaina figure carved on each of its four faces. The Brahmadeva-*stambhas* have in their pavilion-like top part a figure of Brahmadeva. In a Jaina temple a *māna-stambha* seems to have been an almost invariable feature. Examples of Brahmadeva-*stambhas* are found near the Gommaṭa figures at Karkal (plate 254A) and Venur. A beautiful example of a *māna-stambha* is found at Guruvayankeri.[3] Of a column, about 16·5 m. high, from Mudbidri (plate 254B), not belonging to either of these two categories, Smith approvingly quotes Walhouse: 'The whole capital and canopy are a wonder of light, elegant, highly decorated stone-work; and nothing can surpass the stately grace of these beautiful pillars, whose proportions and adaptations to surrounding scenery are always perfect, and whose richness of decorations never offends.'[4] Evidently, the Jainas of the late medieval period of the Deccan have contributed a remarkable addition to the already rich and fascinating repretoire of Indian architecture by the creation of these singularly beautiful *stambhas*.

GOMMATA STATUES

The colossi representing the saint Gommaṭa, the son of the first Tīrthaṅkara, occurring in Karkal and Venur are other examples of the striking artistic creations. Like the Sravanabelgola example, they are set on the top of hillocks and are visible for long distances around. The one at Karkal (plate 255) is made of solid block of gneiss and is about 12·5 m. high. Estimated to weigh about 80 tonnes, 'the figure is made to lean against a slab which reaches up to its wrists. There is a round pedestal which is sunk into a thousand-petalled lotus flower. The colossus stands on a platform of stones and is surrounded by a stone railing and two laterite enclosures...The legs and arms of the figure are entwined with vines (*drākṣā* creeper), On both sides of the feet a number of snakes are cut out of the slab against which the image leans.' The inscriptions on the side of the same slabs state that this image of Bāhubali or Gommaṭa-Jinapati was set up by a chief named Vīrā–Pāṇḍya, the son of

[1] V. A. Smith *History of Fine Art in India and Ceylon*, Oxford, 1911, p. 22.

[2] Fergusson, *p. cit.*, p, 80-81.

[3] *Ibid.*, p. 81.

[4] Smith, *op. cit.*, p. 22, fig. 6.

Bhairava, in A.D. 1431-32. An inscription of the same chief is engraved on a graceful stone pillar in front of the outer gateway. This pillar bears a seated figure of Brahmadeva and is surrounded by a stone railing.[1]

The Venur colossus, about 11 m. high, resembles the Karkal only with some minor differences in detail.[2] According to inscriptions it was set up at Enūru by Timmarāja of the family of Cāmuṇḍa in 1603-04. The statue has the 'special peculiarity of the cheeks being dimpled with a deep, grave smile', which is considered to detract from the impressive effect.[3]

Another beautiful sculpture representing Gommaṭa is found on the hill called Gommaṭagiri situated to the right of the Mysore-Hunsur Road, at a distance of 25 km. from Mysore. The setting of this figure is picturesque. Like the other figures, this also represents the saint standing with creepers going round the legs, thighs, the arms and showing at the shoulders. The curls of hair on the head are well-worked. It has a faintly smiling face, and the eyes are gentle. The two hanging hands are just touching the hood of the serpents on either side. The serpents, however, are not shown as coming out of the ant-hills. Stylistically this figure may be assigned to about the fourteenth century.

OTHER SCULPTURE

Countless images of Tīrthaṅkaras, standing or seated, of this period are reported from various parts of the Deccan. Generally the images are produced out of the stone that is locally available. They are made of copper and other materials also. There are images carved on rock-boulders too. The seated figures are in *padmāsana* or *ardha-paryaṅkāsana,* while the standing ones are in *kāyotsarga*. Besides the sculptures of the Tīrthaṅkaras, there are representations of their attendant-figures like the Yakṣas and Yakṣīs, their style bearing the marks of the school and period to which they belong. In fact, this stylistic peculiarity can be noticed even in the Tīrthaṅkara sculptures.

From many places in the Deccan Jaina sculptures of the period are reported, but very few of them are illustrated. For instance, at Malkhed in Gulbarga District, the capital of the Rāṣṭrakūṭas, there is a Jaina *basti* of the twelfth or thirteenth century, which is stated to contain Jaina images of later

[1] *Annual Report of South Indian Epigraphy for 1901*, p. 4.

[2] *Ibid.*, pp. 4-5.

[3] Smith, *op. cit.*, p. 268.

times. Sedam, also in Gulbarga District, is another place where a number of Jaina *bastis* are reported to contain similar sculptures of the same age. At Hampi also some Jaina sculptures are known to exist. So also at Sravanabelgola, Mudbidri, etc. At Venur a Jaina *dharmaśālā* is known to store a number of metal images of beautiful workmanship. Several places with Jaina *bastis* to which images were donated by devout Jainas mentioned in numerous inscriptions are reported in the *Epigraphia Carnatica* volumes and the *Mysore Archaeological Reports* up to 1956.

Of these, a very early group of Jaina sculptures is found carved on the rock-surface at Anegondi on the northern bank of the Tungabhadra just opposite Hampi. Though they have been called 'crude'[1] they are rather good examples of the art about the fourteenth century. The standing figures in the *kāyotsarga*-posture with the usual *mukkuḍai* (triple umbrella) above their heads are beautifully proportioned. The workmanship of one group is obviously different from that of the other and the one on the proper left is definitely a fine piece of sculpture.[2] Its facial features are expressive of the inner calm, the shoulders are well-formed, the arms are beautifully worked and the portion below the waist is not without its points of interest. The attendant-figures in seated positions are also good studies with their finely-proportioned bodies and expressive gesture of hand and features.

Among the few examples of Jaina sculpture known from the west-coast areas, those from Haduvalli[3] (Saṅgītapura) and Bhatkal may be noticed here. One of them is a metal figure of a Tīrthaṅkara from the former place, with an inscription of the fourteenth century. It has been identified as Tīrthaṅkara Ṛṣabha, on the basis of the seated figures with Gomukha on pedestal. The lion is, however, usually found in the representations of Mahāvīra. The pedestal is separate, and it is not known definitely whether it belongs to the figure. The inscription does not mention the name of the Tīrthaṅkara. The figure is seated in the *paryaṅkāsana* and bears the *śrīvatsa*-mark on the chest. Probably the figure bears strands of hair falling on the shoulders, a characteristic of Ādinātha. Behind the figure is an elaborately-worked *prabhāvalī*, enclosed within a beautiful *makara-toraṇa* supported on either side by pillars with several details. Seventy-one Tīrthaṅkaras are represented on the *prabhāvalī*,

[1] Klaus Fischer in *Transactions of the Archaeological Society of South India*, I, 1955, p. 57.

[2] *Ibid.*, fig. 15.

[3] R.S. Panchamukhi in *Annual Report on Kannada Research in Bombay Province for 1939-40*, pp. 91 ff., for the metal and stone sculptures from Haduvalli.

including the standing figures of Supārśva and Pārśvanātha on the two sides and four seated Tīrthaṅkaras below the triple umbrella. There are representations of trees at either extreme end. The pedestal, as has been stated above, contains panels having the figures of Gomukha Yakṣa, Cakreśvarī (?), the lion and rosette-designs. Being an example of the early part of the period under review, this image possesses features which are reminiscent of a style of an earlier period, noted for its power and beauty.

The metal figure of Padmāvatī and the stone figure of the same deity, the Yakṣī of Pārśvanātha, one of a very late date and are examples of the decadent style. Yet the sculptors of these two figures did not fail to infuse into their works a certain quality of serenity and divinity by means of the facial features. The attributes of Padmāvatī seem to agree with those of the standing bronze Padmāvatī at Tirupparuttikkunram in the weapons and the vehicle.[1] The stone figure of Padmāvatī, with five serpent-hoods, has the cognizance of swan. The attributes are goad and noose in the upper and lotus and fruit in the lower hands. The other metal figure representing a *caumukhī*, (Nandīśvara) is unique and may belong to the fifteenth-sixteenth century. It is a small metal shrine (*maṇḍapa*) with an arched opening on the four sides.

An elaborate representation in stone of Nandīśvara (?) (probably a *sahasra-bimba*) is found in the Śaṅkha-basti at Lakshmeswar, in which one thousand and fourteen small Tīrthaṅkara images are carved with a life-size image in the centre. The stone figure of Pārśvanātha is a beautiful specimen of the thirteenth or fourteenth century.[2]

Turning to Andhra Pradesh, individual Tīrthaṅkara figures mostly in stone are known from several places,[3] many of them attributed to a period earlier than 1300. However, the Jina figure seated in the *ardha-paryaṅkāsana* from Kajulur may be said to be an example of sculpture of the early Vijayanagara period. The strength and power of the Jina are beautifully portrayed by the broad chest, high shoulders and well-built arms. The torso and the lower part also do not lack in plastic qualities. The sculptures representing Vardhamāna and Pārśvanātha from Pudur may also belong to the same period as they are stylistically allied to the Kajulur figure. The standing Pārśvanātha figure (plate 256A) from Warangal fort appears to belong to about the

[1] T.N. Ramachandran, *Tirupparutikunram and its Temples*, Bulletin of the Madras Government Museum, New Series, General Section, I, 3, Madras, 1934, plate XXXIII, 3.

[2] Panchamukhi, *op. cit.*, p. 94, plate IX (a), (b).

[3] Gopalakrishna Murthy, *op. cit.* All the pieces mentioned in this paragraph are illustrated therein.

fourteenth century. Its style is reminiscent of the Kākatīya school. The noteworthy details of this image are the miniature figures of twenty-three Tīrthaṅkaras around the back-slab, the *caurī*-bearers and the seven-hooded serpent topped by the *mukkuḍai*, all very confidently worked, with an eye on proportion. Amongst the examples belonging to later periods, the Jina from Nindra, the tomb-stone figures from Chippagiri, the *cauvīsa* figure from Nizamabad District and the Gommaṭa figure from Bairampalli may be mentioned, and they may range in date from the fifteenth century.

Before closing this brief outline of the works of sculpture which the Jainas created during the late medieval period in the Deccan, it may be mentioned that at such places as Sravanabelgola, Mudbidri, (plate 256B, 257A, 257B and 258), Nenur, etc., where the Jainas continued to live in an uninterrupted manner, one can find a large number of Jaina sculptures, mostly in metal, which were made during the last few centuries. Late examples of the art, for instance, may be found in the Jaina monastery at Sravanabelgola.[1]

P. R. SRINIVASAN

[1] *Epigraphica Carnatica*, II, 1923, p. 29 ff., particularly plates XLIV and XLV.

Part VII

PAINTINGS & WOOD-CARVINGS

CHAPTER 30

MURAL PAINTINGS

THOUGH THE ART OF PAINTING IN INDIA HAD A GREAT TRADITION BEHIND IT, nothing has survived to illustrate the early phase of Jaina paintings,[1] the earliest extant examples dating only from Pallava times. Mahendravarman I, the Pallava king, who was a great artist, sculptor and painter, musician, poet, engineer and connoisseur of art, was originally a follower of Jainism but was converted to Śaivism in the beginning of the seventh century by the Śaiva saint Tirunāvukkaraśu or Appar, as he was affectionately termed by Tirujñāna-Sambandar, baby hymnist, who had been responsible for the conversion of the Pāṇḍyan king Niṉraśīrneḍumāraṉ. It is well-known that Mahendravarman was the first in the south to introduce rock-cut architecture; he also bore the title *citrakarāpuli*, the tiger among painters. At Sittannavasal, not far from Tiruchchirappalli, he excavated a Jaina cave temple.[2] For long, all the paintings in this cave were believed to have also been executed simultaneously with the excavation of the cave, that in the seventh century, but recently it has been found that there are two layers of paintings, an earlier and a later, as also an inscription of the ninth century, relating to the additions and renovations in the early Pāṇḍyan period. It is only a portion of the ceiling, originally painted and not completely covered by the Pāṇḍyan coat, that reveals patterns of the early Pallava painter (plate 259).

An inscription in Tamil verse near the southern end of the façade mentions a Jaina Ācārya Iḷaṉ-Gautamaṉ, hailing from Madurai, who renovated and embellished the *ardha-maṇḍapa* and added a *mukha-maṇḍapa*.

It is known to history that Arikesari Parāṅkuśa, a Pāṇḍyan king, contemporary with the last two Pallava kings, was a Jaina ruler, converted to the Brāhmaṇical faith by the baby saint Tirujñāna-Sambandar, in the later half of seventh century, just as the Pallava king Mahendravarman had been converted by Appar. There is thus observed in this cave a continuity of Jaina traditions.

[[1] For the alleged Jaina affiliation of the paintings in the Jogīmārā-Sītābeṅga caves, see above, p. 10.—Editor.]

[[2] The Pallava origin of this cave-temple has been doubted. See above, chapter 19. —Editor.]

FIG. XXIV. Sittannavasal : a painted *danseuse*

One of the paintings in the cave, that of a lake showing a delightful representation of fish, animals, birds and flower-gatherers, probably does not illustrate the parable of the lotus-pool, but the 'region of the lake', the second *kaṭika-bhūmi* (region) where the *bhavyas*, the good ones, rejoice while washing themselves, as they pass on from region to region in order to hear the discourse of the Lord, in the *samavasaraṇa* structure.

The flower-gatherers are portrayed in elegant proportions, and there is a great charm in their face. The stalks of the lotuses that they carry as well as the petals of the blooming flowers and the buds are wonderfully realistic. The ducks, fish and other aquatic animals here, particularly the buffaloes, are perfect examples of the painter's study of their form, movement, life and habits (colour-illustrations 1-4).

The figure of an *apsaras* (col.-ill. 5), with the left hand in the *daṇḍa*-posture, and the other, with the finger composing the *patāka*, with the face slightly tilted, and the eyes turned in that direction, is as effective as in Naṭarāja in the usual *bhujaṅga-trāsitaka* ('scared by snake') pose. The disposition of the hands in this manner is repeated to great aesthetic advantage in the *catura*-mode of dance of Śiva in an exquisite early Coḷa example of metal-work from Tiruvarangalam. It is essential to compare this with a similar

FIG. XXV. Sittannavasal : a painted royal couple

figure of dancer from Barabudur,[1] the *hastas* arranged exactly as in the Sittannavasal painting, which shows how happy and pleasant is this composition of the hands in *daṇḍa* and *patāka* in the portrayal of a dance-figure.

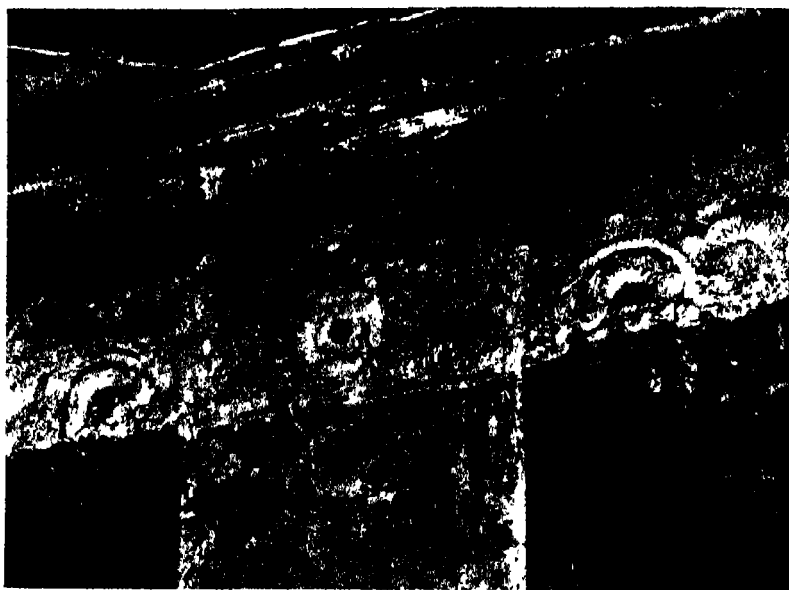
The other *danseuse* on a pillar (plate 260A), with the left hand stretched out in joy, *matallī,* and the right in *patāka,* with the whole body swaying in lovely flexion (plate 260B; fig. XXIV), cannot but remind one of the figures of Bāla-Kṛṣṇa or Bāla-Subrahmaṇya dancing in sheer joy. The elaborate coiffure, with flowers and pearls, and simple but effective ornamental decoration, along with the graceful figure itself, composing this beautiful feminine theme, make it a masterpiece of the Pāṇḍyan painter's brush.

There is also a delightful portrait of a king and queen conversing with a Jaina monk, which has partially survived, to illustrate the highly technical perfection of the painter in managing portraiture, the *viddha-citra* type, as it is known in the *Citra-sūtra,* a text on painting. The delightful crown of the prince and the effective dressed coiffure of the queen (fig. XXV) perfectly match each other and are a contrast to the simple unadorned monk in front of them.

[1] C. Sivaramamurti, *le Stūpa du Barabudur,* Paris, 1961, plate XII, 1.

In the Indra-sabhā at Ellora (above, chapter 18) the entire surface of the ceiling and the walls is covered with painted scenes with a wealth of detail. Of the ninth-tenth century, the scenes illustrate Jaina texts and patterns including floral, animal and bird designs. The painting of Gommaṭeśvara here is interesting for comparison with sculptural versions of the theme, an example of which in this cave itself and other similar ones known from elsewhere, as the monolith from Sravanabelgola, the famous bronze now in the Prince of Wales Museum, and so forth, afford scope for study. Nowhere is the theme of Gommaṭeśvara, turned recluse and standing in deep meditation with ant-hills grown about his legs and creepers entwining his body in wild growth, and with his sisters on either side, better portrayed. It is, however, the Dik-pāla group—of Yama with his consort on a buffalo, preceded and followed by members of his retinue and others on the same pattern—presented on a band on the ceiling that arrests our attention. It is interesting to compare it with the portrayal of a similar theme from a ceiling-piece of a temple at Hemavati, of Noḷamba workmanship, now in the Madras Museum. The treatment of clouds, the wide-open eyes of the figures and the beginning of stylization, not yet definite, are specially noteworthy. The flying Vidyādharas with their consorts amidst clouds, sailing along in the sky, in close embrace and affectionate fondling on the neck as other godlings move in the air with offerings of flowers in their hands in *puṣpa-puṭa*, the hands gathered together as a cup to hold flowers (col.-ills. 6-10), dwarf *gaṇas* with their hands raised and brought together in adoration, while others blow the conch and yet others clasp their hands in tune with the celestial music that fills the air (col.-ill. 11), are a delightful creation of the painter's brush. These are probably the only remains of the painter's work of this period of art, during the hegemony of the Rāṣṭrakūṭas, one of the greatest dynasties in the Deccan, whose sway extended far and wide and had impact on almost all the contemporary kingdoms in India—north, south, east and west.

The Coḷas, who again came to power in the ninth century under Vijayālaya, were tolerant kings, who served all the faiths alike, with a special predilection for their own faith, Śaivism. Rājarāja, who built the most magnificent temple for Śiva, named after him Rājarājeśvara, in Thanjavur and whose taste for art got him the appellation *nitya-vinoda* ('always rejoicing in art'), was equally a great patron of Jainism as can be seen from his munificent gifts to that faith. His sister Kundavai was responsible for building and endowing Jaina temples at Tirumalai and other places. The Coḷa paintings in the Jaina monuments, however, belong to a date later than those of Nartamalai, which are of the earliest phase of Coḷa art. The paintings and

Sittannavasal : painting on cave-ceiling

A. Sittannavasal : painting on pillar and architrave

B. Sittannavasal : painted *danseuse* on pillar

PLATE 260

Tirupparuttikkunram : paintings in Mahāvīra temple. Upper panel, Ṛṣabhanātha and Laukika-devatās; lower panel, Ṛṣabhanātha proceeding for *dīkṣā*

Tirupparuttikkunram : paintings in Mahāvīra tempel. Upper panel, Ṛṣabhanātha's renunciation and Kaccha-Mahākaccha episode, lower panel, Nami-Vinami episode

PLATE 262

Tirupparuttikkunram : paintings in Mahāvīra temple. Upper panel, anointment of Nami and Vinami ; lower panel, first *caryā* of Ṛṣabhanātha

PLATE 263

Tirupparuttikkunram : paintings in Mahāvīra temple, scenes of Kṛṣṇa *līlā*

sculpture at Tirumalai are not altogether as degenerate as Smith would have them.[1] The paintings come midway between the Vijayanagara and Coḷa styles, representing the last phase of Coḷa art. The groups of Kalpavāsi-devas in the Lakṣmīvara-*maṇḍapa,* painted on the brick walls of the outermost chamber, on the ground floor, composing the earliest painted layer, are pleasing figures, though tending towards the late style, profusely bejewelled and with large open eyes. The second painted layer is nearer the Vijayanagara manner.

Almost about this time, the Hoysaḷas were emerging as a dynasty of rulers in western Mysore. Their greatest ruler Viṣṇuvardhana (1106-41), originally known as Bittideva or Bittiga, was converted to the Vaiṣṇavite faith by Rāmānuja and built some of the most beautiful temples as at Belur and Halebid that make Hoysaḷa art so famous. The king, converted from Jainism, was catholic in spirit, with his queen, dedicated to the faith of the Tīrthaṅkaras, equally so, just brings to our mind the Ikṣvāku sovereigns of the Brāhmaṇical faith, the princesses of whose family were devoted to Buddhism. The ministers and generals of Viṣṇuvardhana, like Gaṅgarāja and Huḷḷi Daṇḍanāyaka, were also devout followers of the Jaina faith. Though the sculptural wealth of the Hoysaḷas is evident in the magnificent examples of architecture and sculpture all over their kingdom, no example of mural art has so far been discovered. Fortunately, however, there are specimens of paintings of the Hoysaḷa period preserved in the Manuscripts Library of the temple in Mudbidri. These are painted palm-leaf manuscripts at the Jaina pontifical seat and are objects of worship. They comprise the commentaries of Vīrasena known as the *Dhavalā, Jaya-dhavalā* and *Mahā-dhavalā* or *Mahā-bandha* of the original text of the *Ṣaṭkhaṇḍāgama.* The *Dhavalā, Jaya-dhavalā* and *Mahā-dhavalā* preserve surviving portions of the original Jaina canons of twelve *aṅgas* according to Digambara tradition. The *Dhavalā* is the commentary on the *Ṣaṭkhaṇḍāgama,* wherein the story of the composition of the latter is narrated in the introductory portion. The teachings of Mahāvīra, arranged into twelve *aṅgas* by his pupil, Indrabhūti Gautama, were handed down by oral tradition but were neglected to such an extent that they had to be revived. Guṇadhara (first century B.C.) and Dharasena (first century A.D.) were the two Ācāryas who preserved whatever was available of the teachings of Mahāvīra, in their respective works on Jaina *karman* philosophy, known as the *Kaṣāya-pahuḍa* and *Ṣaṭkhaṇḍāgama.* The last of the series of commentaries on the *Ṣaṭkhaṇḍāgama* was the *Dhavalā.* Its author Vīrasena also wrote the commentary of the *Kaṣāya-pahuḍa* known as the *Jaya-dhavalā.* The date of the *Dhavalā* is

[1] V.A. Smith, *History of Fine Arts in India and Ceylon,* second ed., revised by K. de B. Codrington, Oxford, 1930, p. 140.

816 (A.D. 894), during the time of the Rāṣṭrakūṭa king Amoghavarṣa I. The attention of the present writer to these illustrated manuscripts was drawn some years ago by his esteemed friend Shri Chhotelal Jain, through whose good offices these printed leaves were received on loan for a manuscripts exhibition at the National Museum in January 1964, when they were photographed in colour.

The manuscripts, fortunately, have been taken good care of in the ancient library at Mudbidri. Clearly of the Hoysaḷa period by their palaeography, closely resembling the lithic as well as the copper-plate inscriptions of Viṣṇuvardhana's time, they have survived, with their paintings of quality in bright colour, to give us an idea of the art of the Hoysaḷa painter. It is interesting to compare the writing in these manuscripts with that of the flowery lines on the metal plates from the Belur temple. The paintings must be attributed to the time of Viṣṇuvardhana and his wife, Śāntalā, a devoted Jaina.

The paintings, on unusually large palm-leaves, are important both for the beauty of the letters composing the text and the illustrations that accompany it. Two of the leaves, with letters rather thickened, with a greater delicacy than in the rest, with a soft tone reducing all effects of contrast in colours and with outlines drawn in very pleasing proportions, appear to be the earliest among the paintings. This manuscript of the *Dhavalā* is dated A.D. 1113. Here is presented Kālī, the Yakṣī of Supārśvanātha, in fair complexion, contrary to her name. Her vehicle, the bull, is present. The flexion of her body and the sinuous lines composing the figure are remarkable. Similarly, the devotees on one side, probably royal devotees, including the king, the queen and the prince, are drawn and painted with great delicacy. These figures occur towards the end of the leaves (col.-ills. 12 and 13). The central paintings on both the leaves are of a standing and a seated Tīrthaṅkara Mahāvīra. Though it is difficult to handle a theme so simple as that of a Tīrthaṅkara figure in the nude, the painter has made the figures truly artistic creations, which are most pleasing from the aesthetic point of view (col.-ills. 14 and 15). The elaborate seat, with *makara*-decorated back and rearing lions, is beautifully matched by the *caurī*-bearers on either side in pleasing proportions and flexions. The painting at once recalls that masterpiece of early Coḷa workmanship, the Nāgapaṭṭiṇam Buddha, with Nāgarāja *caurī*-bearers on either side. At another end of the leaf there is Ajita, the Yakṣa of Puṣpadanta and a pair of seated devotees (col.-ills. 16 and 17). The painting is almost monochrome here, but not without effect as a painting of volume brought out with great mastery.

Of the other leaves, one end of a leaf presents Pārśvanātha, with snake-hoods over his head, seated on a lion-throne, with *caurī*-bearers in attendance on either side, and Dharaṇendra Yakṣa on one side and Padmāvatī Yakṣī on the other. One end of another leaf presents Śruta-devī in the centre with female *caurī*-bearers on either side, drawn with elegance and ease; the flexion, the coiffure, the turn of the face, the twist of the neck, the crossing of the legs—all are very elegant (col.-ills. 18 and 19). An almost similar painting, equally effective, is towards the end of another leaf. In the same style has been presented the theme of Bāhubali (col.-ills. 20 and 21), who turned ascetic and allowed creepers to grow and entwine around his legs. His sisters are shown on either side, as in the panel at Ellora depicting the same theme. The painting here is an effective presentation of a great theme, as are the colossus at Sravanabelgola of Bāhubali figure in stone and metal representation in the Prince of Wales Museum, Bombay.

Yakṣī Ambikā, who is very popular in Jaina art, is presented here under a mango-tree with her two children and the lion. The older boy is enjoying a ride on the lion, while the younger one is very close to his mother. The theme of devotees adoring Pārśvanātha and Supārśvanātha is presented in a very simple fashion, as the theme does not lend itself to greater elaboration. On the other hand, very pleasing are such themes as Mātaṅga Yakṣa, with his vehicle, the elephant, sitting majestically with its head defiantly lifted up, the whole picture arranged artistically between two trees, interesting for their conventional patterns. Yakṣīs Śruta-devī with her peacock and Mahāmānasī with her swan and Yakṣa Ajita on his tortoise are all delightfully artistic creations of the Hoysaḷa painters' brush. The floriated tail of the bird and the delineation of the contours of the figures reflect great artistic taste and creative talent.

Even the borders in these manuscripts are done with great elegance. There is no repetition anywhere, though innumerable floral patterns have been painted on various leaves. They arrest attention by the high quality of their design.

In the lower Deccan, in 1335, Harihara established the Vijayanagara empire, which became a dominant power in the southern part of the continent. Successive rulers of this empire fostered Jainism as well as other faiths with great catholicity. In fact, there is an inscription which mentions how Acyuta-rāya, to settle among quarrelling faiths, brought the chiefs of the Vaiṣṇava and the Jaina sects together in his court and respectfully made them join hands in friendship, for mutually understanding and respecting each other's faith. The

greatest building-activity and the beautifying of the temples with sculptures and paintings continued during a long period of nearly four hundred years from the fourteenth century. How deeply impressed even the European travellers of the time in India were with the colourful murals in the temples and palaces and homes of the noblemen of the day is seen in the accounts left by those like the famous Portuguese traveller Paes, who visited the Vijayanagara capital and showered praise on the painter's art. This is no exaggeration, as it is very well-known that emperor Kṛṣṇadevarāya, himself a poet and artist, was a great patron of literature and art, being credited with the construction of more *gopuras* than he could have ever completed, almost like the legendary achievement of Aśoka, credited with the construction of eighty-four thousand *stūpas*.

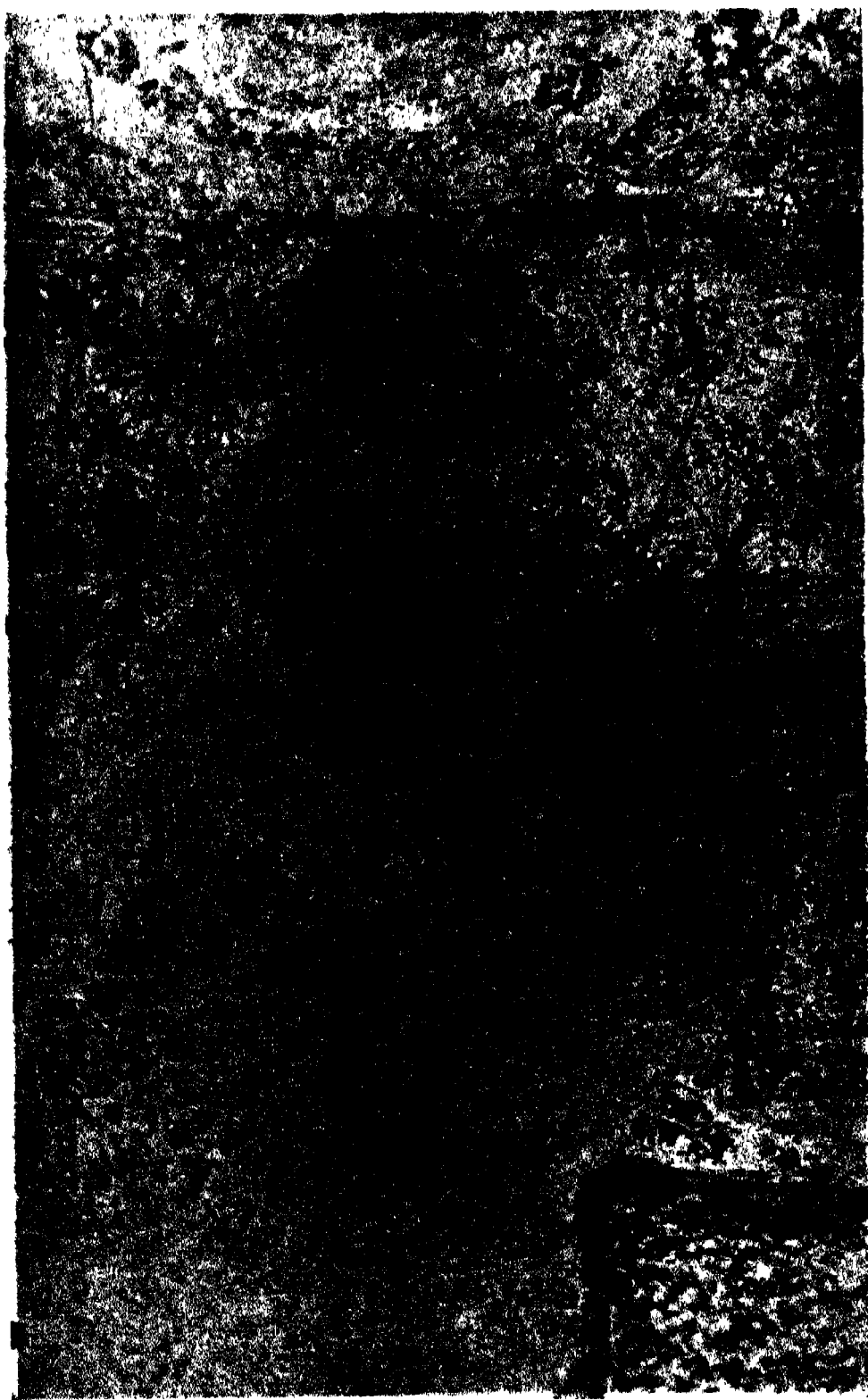
Among the innumerable paintings that are found all over the vast Vijayanagara empire, on the ceilings of large *gopuras* and *maṇḍapas* and walls of temples, the Jaina paintings on the *saṅgīta-maṇḍapa* of the Vardhamāna temple at Tirupparuttikkunram in Kanchipuram are noteworthy from the point of view of Jaina themes in Vijayanagara art. Some of the paintings belong to an earlier phase, though most of them are much later. The earlier ones, in fragments, are nevertheless extremely interesting, not only from the point of view of the themes that they illustrate, but also because of the special place they occupy in the study of paintings of this period. As the *maṇḍapa* was itself built by Irugappa, the minister of Bukkarāya II and a devoted follower of the Jaina faith, these paintings illustrate the painter's craft towards the end of the fourteenth century. The themes chosen are from the life of Vardhamāna. Here is the nativity-scene showing Priyakāriṇī giving birth to Tīrthaṅkara Vardhamāna; most interesting is the theme of the child-birth both in south-Indian paintings and in carvings from Kerala, where the *Rāmāyaṇa* provides the scope for illustrating the theme. A comparative study of such scenes in indeed interesting. The birth and anointment-ceremony of the child by Sudharmendra accompanied by his wife Śacī is painted with elegance and is quite typical in every respect of the form, deportment, ornamentation and decoration of the period. Equally interesting is Saudharmendra's dance before Vardhamāna, with the legs crossed in *pāda-svastika*.

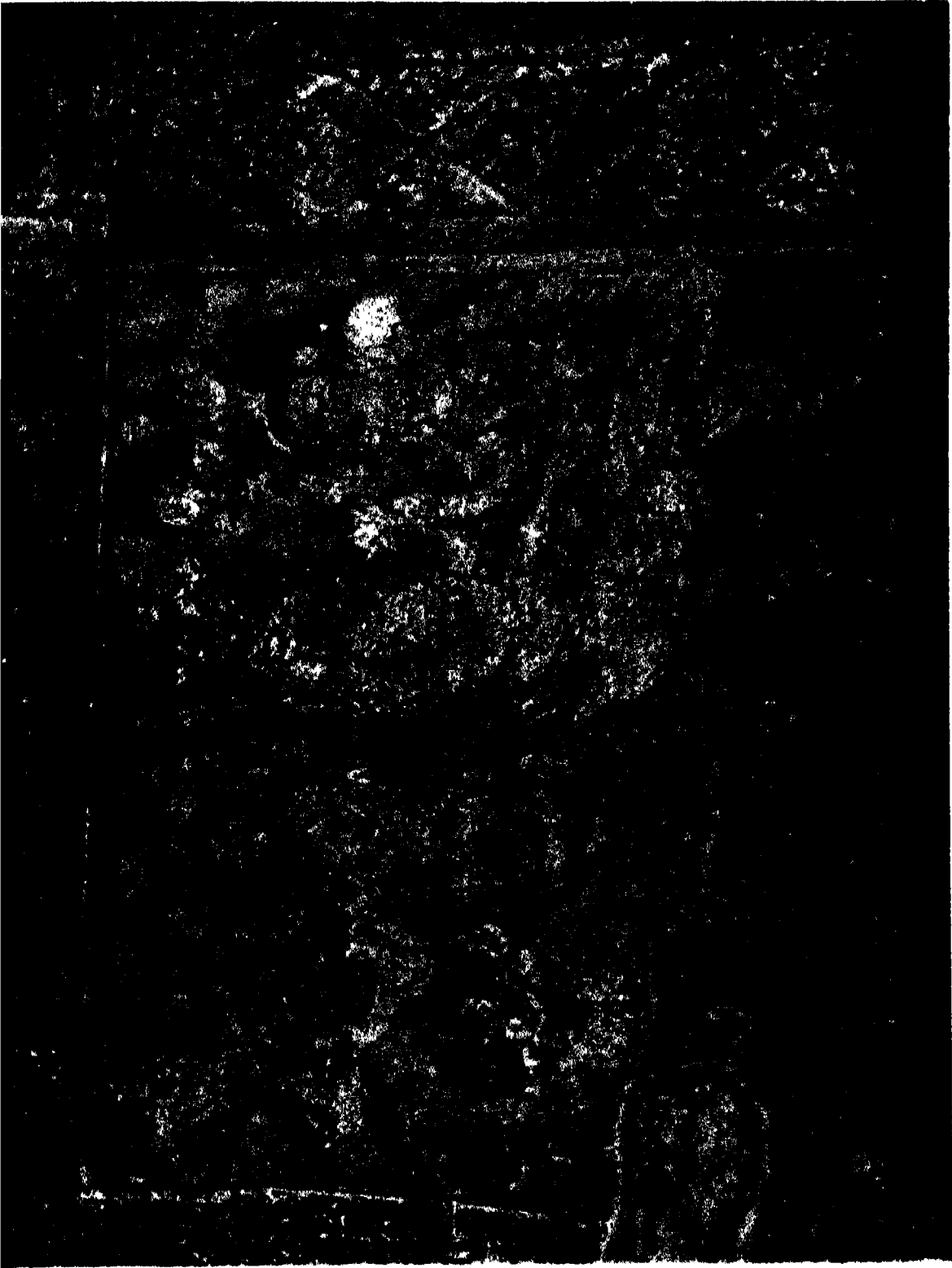
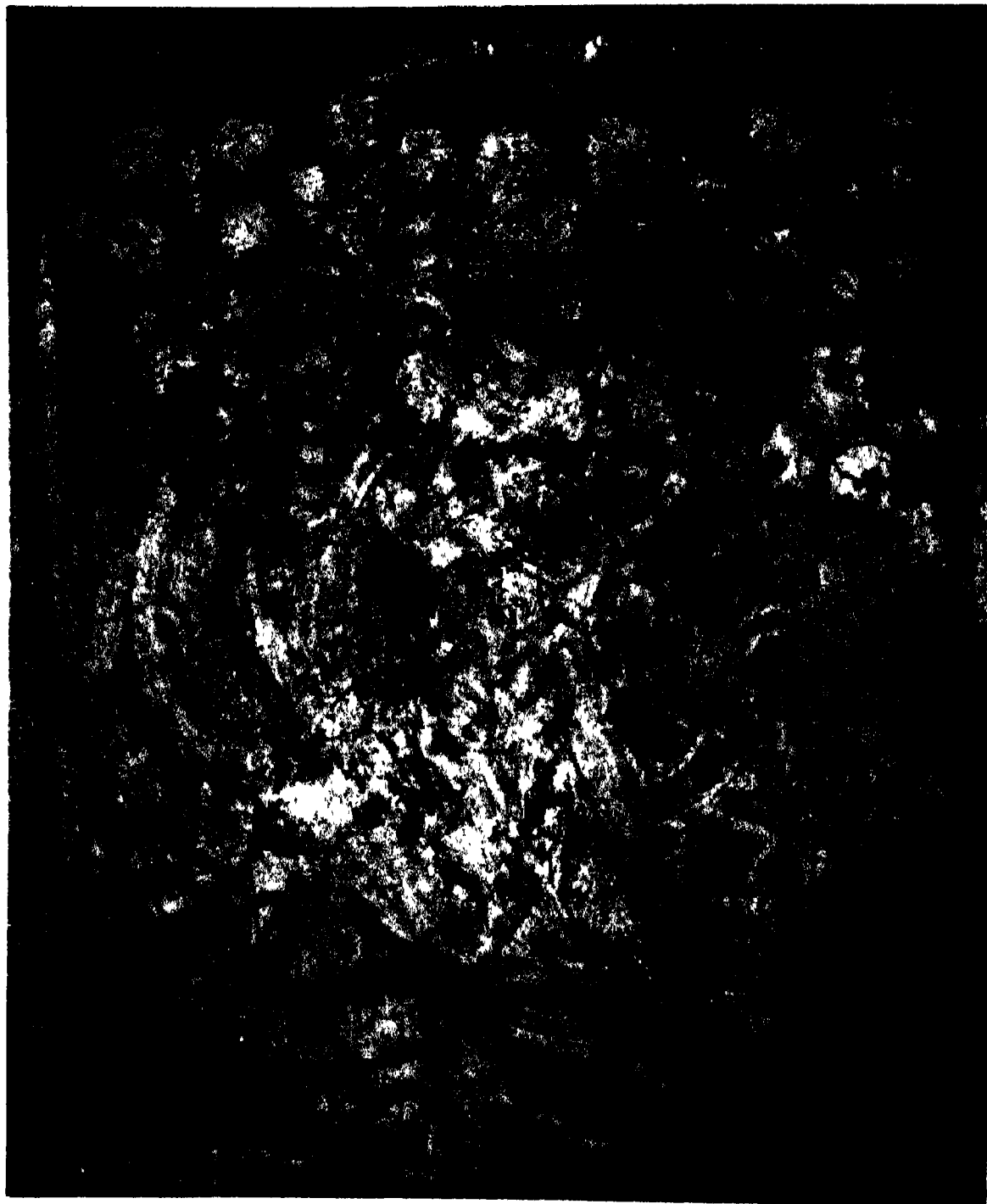
Even with the weakening of the Vijayanagara empire after the battle of Talikota, patronage of art was continued both by the titular emperors and the now more powerful Nāyaka kings who had been their erstwhile subordinates. To this Nāyaka phase belong the later paintings in the Mahāvīra temple at Tirupparuttikkunram, of the sixteenth-seventeenth centuries. Scenes from the life of Ṛṣabhadeva, of Vardhamāna, of Kṛṣṇa, the cousin of Tīrthaṅkara Neminātha,

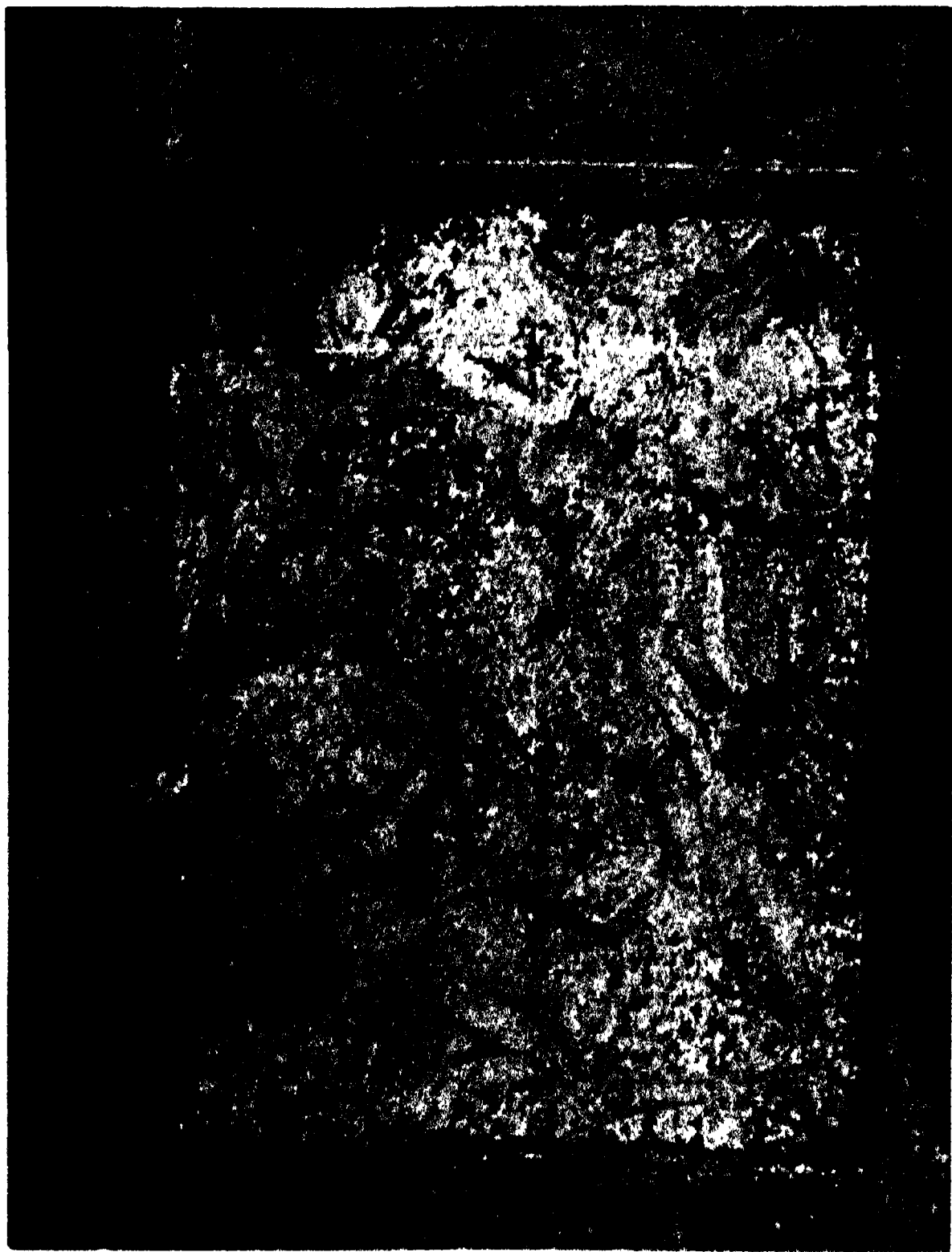
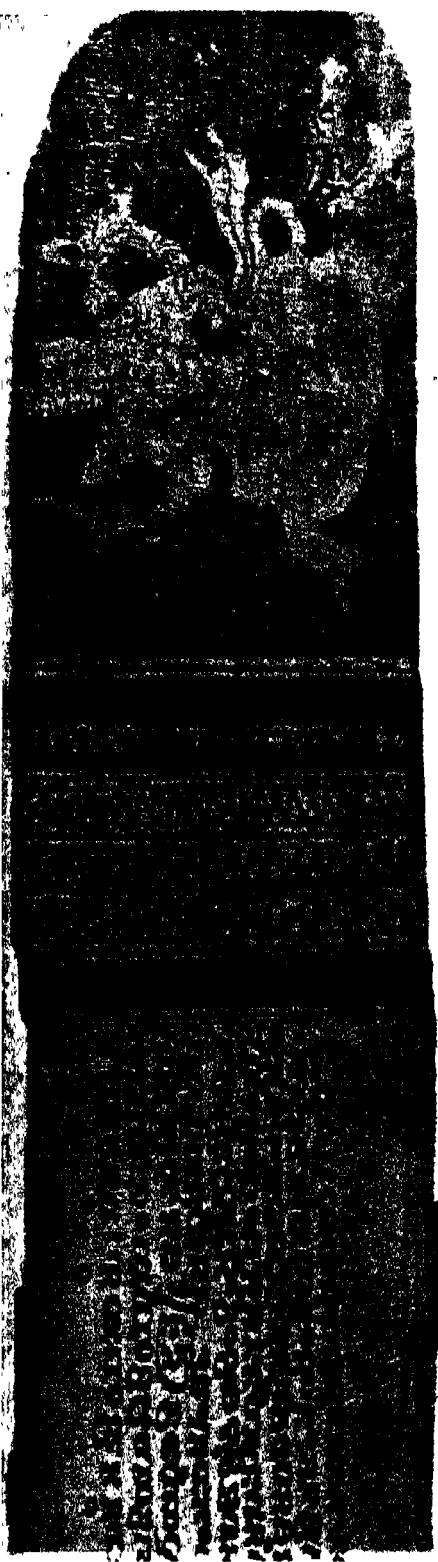
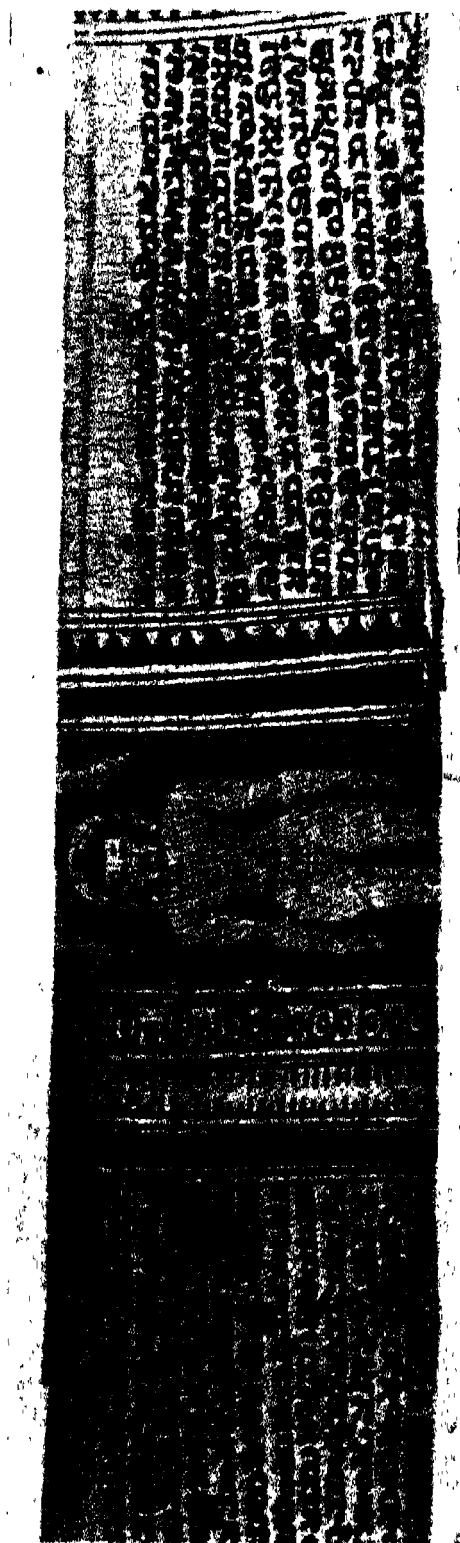
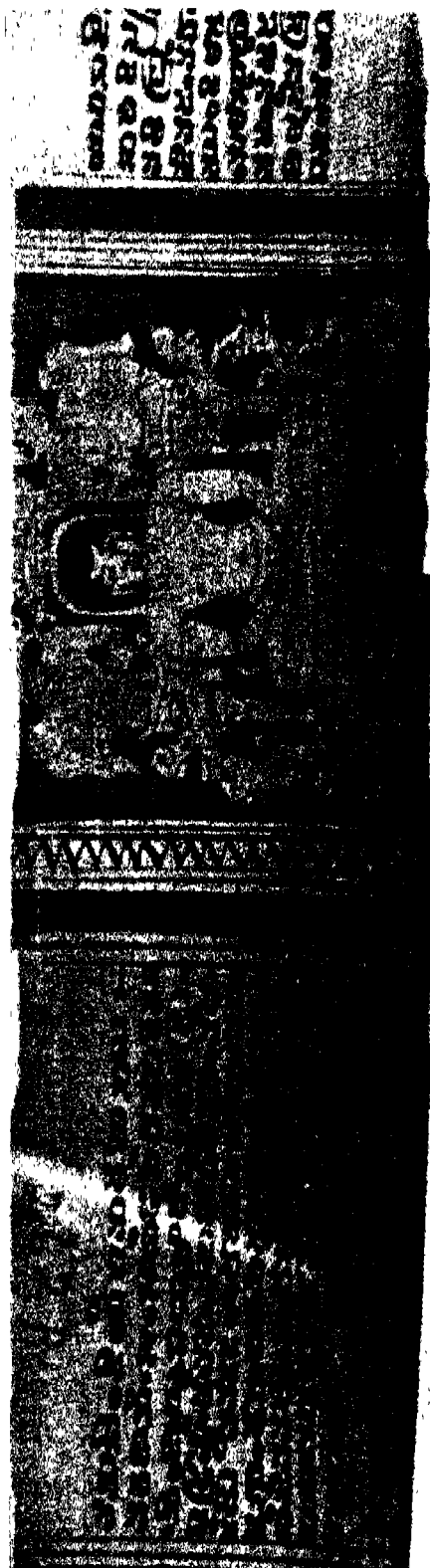
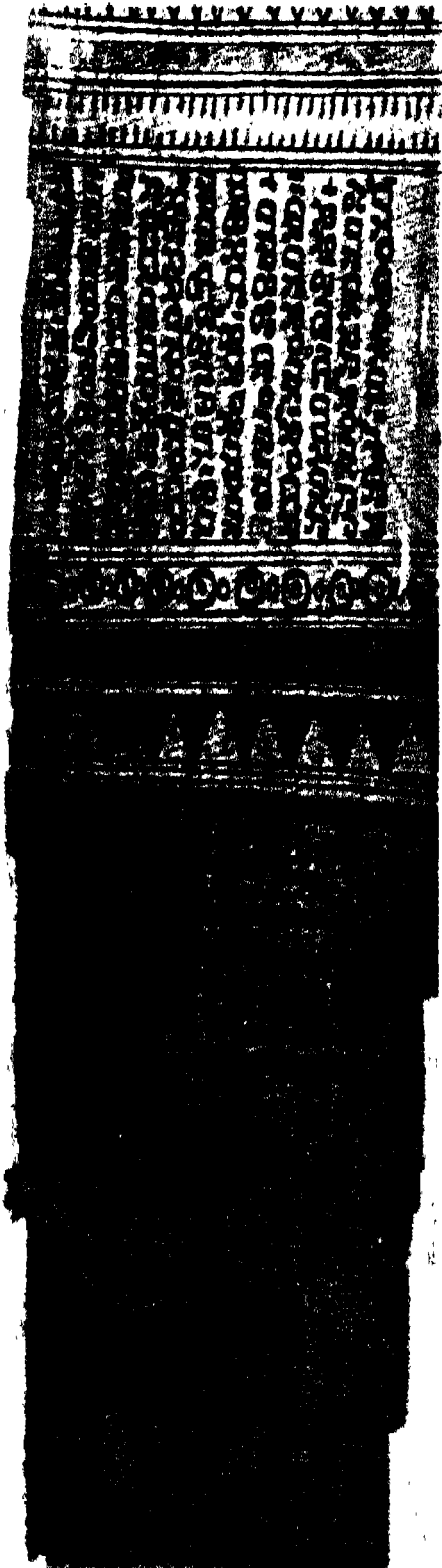
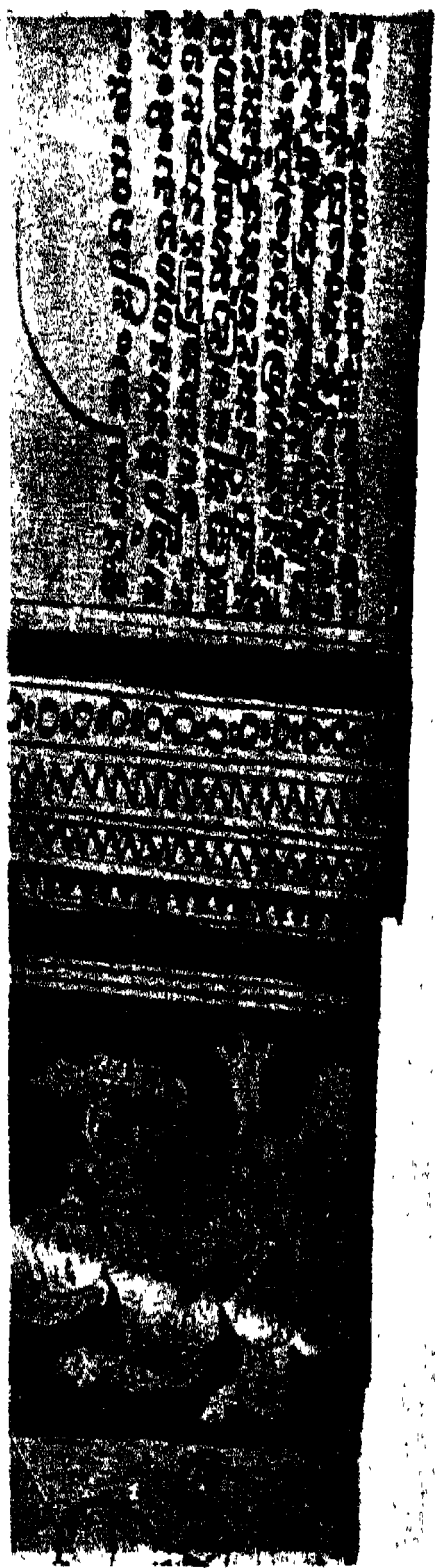
1. Sittannavasal flower-gatherer in lotus-pool

2. Sittannavasal : lotuses and swans in pool

3. Sittannavasal : a *haṁsa*-design

4. Sittannavasal : flower-gatherer in lotus-pool

5. Sittannavasal : dancing *apsaras*

6. Ellora : flying celestial with floral offering

7. Ellora : flying celestials

8. Ellora : flying celestials

9. Ellora : flying celestials

11. Ellora : flying celestials

12 & 13. Mudbidri M.S : Kālī on her vehicle . royal devotees

14 & 15. Mudbidri MS. : seated and standing Tirthaṅkara Mahāvira

16 & 17. Mudbidri MS. : Yakṣa Ajita and devotees

18 & 19. Mudbidri MS. : Tīrthaṅkara Pārśvanātha with Dharaṇendra, and Padmāvatī and Śruta-devī

20 & 21. Mudbidri MS. : Bāhubali with sisters, and Śruta-devi

as well as the life of Neminātha himself, are all graphically portrayed in a long series with elaborate painted labels in Tamil, clearly explaining each scene. The painting of labels had become a usual feature in the Vijayanagara period, as observed at several other places like Chidambaram, Tiruvalur, etc. Even in temple-hangings the painting of labels became a regular mode of explaining the themes. The labels were usually either in Telugu or in Tamil according to the region. Here at Tirupparuttikkunram they are in Tamil and the letters themselves are in Tamil-Grantha.

Episodes from the life of Ṛṣabhadeva depict how the Laukāntika-devas reminded Ṛṣabhadeva that it was time he renounced the world to proceed for *dīkṣā* (plate 261), how Kaccha, Mahākaccha and others, deeply devoted to him, also tried to renounce but were unable to bear the intense cold and pangs of hunger and returned to their clothes and food, how Nami and Vinami pleaded with Ṛṣabhadeva in deep contemplation to give them their share of his kingdom (plate 262) and how Dharaṇendra offered them the sovereignty of the Vidyādhara world, the first *caryā* of Ṛṣabhadeva—all of them narrated at great length (plate 263).

In the story of Kṛṣṇa, the cousin of Neminātha, Baladeva receiving the new-born baby, crossing the Yamunā, and giving the child to Nandagopa, and the *bāla-līlās* of Kṛṣṇa (plate 264), his killing the various Asuras, Śakaṭa, Dhenuka, etc., the uprooting of the *yamala*-trees as he crawled along, pulling the mortar to which he was chained, and so forth, a whole group of cows, cowherds and milkmaids—all these are all vividly portrayed in this series. It is of interest to note the various customs, social modes, beliefs and faiths, ceremonies, religious functions, etc., in such depictions as the presentation of the *pūrṇa-kumbha*, flowers and other objects as a welcome, music and dance, auguring a festivity or a celebration of an event—all painted graphically in several panels. Detailed descriptions of the labels with their readings and an elaborate narration of the themes themselves are to be found in a monograph by Ramachandran entirely devoted to the Tirupparuttikkunram temple.[1] The Nāyaka phase of art is the last chapter of a glorious tradition that had continued during the centuries in south India and the Deccan.

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[1] T.N. Ramachandran, *Tiruparuttikunram and its Temple*, Bulletin of the Madras Government Museum, New Series, General Section, I, 3, Madras, 1934.